

Northumbria Research Link

Citation: Taylor, Helen Vivienne (2008) Not musical enough: primary school student teachers' 'situated self referencing' of a musical self for teaching. Doctoral thesis, Northumbria University.

This version was downloaded from Northumbria Research Link:
<https://nrl.northumbria.ac.uk/id/eprint/2791/>

Northumbria University has developed Northumbria Research Link (NRL) to enable users to access the University's research output. Copyright © and moral rights for items on NRL are retained by the individual author(s) and/or other copyright owners. Single copies of full items can be reproduced, displayed or performed, and given to third parties in any format or medium for personal research or study, educational, or not-for-profit purposes without prior permission or charge, provided the authors, title and full bibliographic details are given, as well as a hyperlink and/or URL to the original metadata page. The content must not be changed in any way. Full items must not be sold commercially in any format or medium without formal permission of the copyright holder. The full policy is available online: <http://nrl.northumbria.ac.uk/policies.html>

Northumbria Research Link

Citation: Taylor, Helen Vivienne (2008) Not musical enough: primary school student teachers' 'situated self referencing' of a musical self for teaching. Doctoral thesis, Northumbria University.

This version was downloaded from Northumbria Research Link:
<http://nrl.northumbria.ac.uk/id/eprint/2791/>

Northumbria University has developed Northumbria Research Link (NRL) to enable users to access the University's research output. Copyright © and moral rights for items on NRL are retained by the individual author(s) and/or other copyright owners. Single copies of full items can be reproduced, displayed or performed, and given to third parties in any format or medium for personal research or study, educational, or not-for-profit purposes without prior permission or charge, provided the authors, title and full bibliographic details are given, as well as a hyperlink and/or URL to the original metadata page. The content must not be changed in any way. Full items must not be sold commercially in any format or medium without formal permission of the copyright holder. The full policy is available online: <http://nrl.northumbria.ac.uk/policies.html>



Northumbria
University
NEWCASTLE



UniversityLibrary

**Not Musical Enough: Primary
school student teachers' 'situated
self referencing' of a musical self
for teaching**

Helen Vivienne Taylor

**A thesis submitted in partial
fulfilment
of the requirements of the
University of Northumbria at
Newcastle
for the degree of Doctor of
Philosophy**

Volume 1 of 2

December 2007

THESIS/SUBMISSION COPYRIGHT DECLARATION

Title of thesis/submission: NOT MUSICAL ENOUGH: PRIMARY SCHOOL
STUDENT TEACHERS' 'SITUATED SELF
REFERENCING' OF A MUSICAL SELF
FOR TEACHING

Author:

HELEN VIVIENNE TAYLOR

Research undertaken in collaboration with:

N/A

I, HELEN V TAYLOR, the undersigned,
claim copyright of the above described thesis/submission and declare that no
quotation from it or information from it may be published without my prior
written consent.

Signed:

Date:

30th NOVEMBER 2008

Abstract

This narrative study into music and initial teacher education explored seven primary student teachers' stories of 'musical self'. They identified themselves as 'not musical' at the start of their journey. The complexities of their personal and professional stories were explored examining culturally and socially rooted assumptions within their narratives.

Research into student teachers' 'musical self' is limited. The lenses of symbolic and interpretive interactionism and social constructionism supported analyses of students' co-construction of a teaching 'musical self'. Using Kuhn's (1962) paradigm theory, literature on music education's philosophies, principles and practices throughout the twentieth century were examined.

This research built chronological biographies of students' contextually constructed teaching 'musical selves'. The students' subject and pedagogic knowledge development was tracked informing the in-depth interviews. The analyses of their stories were through thematic induction.

Their own music making and successes with children did not appear to change their self labelling. The transactional self was underpinned by situated self referencing during interactions that created resilience in the students' ability to maintain 'not musical' labels. Strategies of self handicapping (Rhodewalt and Tragakis 2002) and self protection (Higgins 1999, Forgas and Williams 2002c) were regularly employed by the students. My initial assumptions of students' lack of musical expertise and experience proved inadequate as their musical backgrounds were more complex.

The hegemony of Western High Art Music upon music education practices and perceptions proved influential through socially and culturally constructed norms for judging musical value and musicianship. The three key themes were durability of self labelling as 'not musical', WHAM effect upon individual conceptions of musical self and impact of various contexts upon the musical self. Emotional experiences and approving/disapproving atmospheres of authoritative people created durable labelling of the self as 'not musical'. Contextually based comparisons and expectations impacted negatively on their perceptions. Students separated their teaching and personal musical selves creating a false consciousness about 'musical self'. Students concluded they were 'not musical enough' to teach rather than 'not musical at all'.

CONTENTS

	Page
ABSTRACT	2
CONTENTS	4
LIST of TABLES and FIGURES	6
ACKNOWLEDGEMENTS	7
AUTHOR'S DECLARATION	8
1. MEET THE TRAVELLERS on this JOURNEY	9
1. 1 Stories of the seven students joining the journey	13
1. 2 Claire's Story	13
1. 3 Dawn's Story	14
1. 4 Ellen's Story	16
1. 5 Jackie's Story	17
1. 6 Michelle's Story	18
1. 7 Paula's Story	18
1. 8 Terri's Story	20
1. 9 Western high art music	21
2. INTRODUCTION	23
2. 1 Aims and Intentions	23
2. 2 Background to the Study	24
2. 3 Context of the Degree Course	26
2. 3. 1 The Taster	26
2. 3. 2 The Generalist	27
2. 4 The Philosophy behind the music strand	28
2. 5 Brief overview of approaches to Locating the Study	30
2. 6 Brief overview of the methodological approach	31
2. 7 Approach to analyses	32
2. 8 Overview of findings	33
3. Locating the Study – INTRODUCTION	36
3. 1 Locating the Study - PART ONE Symbolic interactionism	38
3. 1. 1 Beyond Mead – Symbolic interactionism realised	41
3. 1. 2 Critiques of Symbolic Interaction	44
3. 1. 3 Interpretive Interaction – Denzin	45
3. 1. 4 Constructionism and social constructionism	48
3. Locating the Study - PART TWO	52
3. 2 Paradigm Shifts, Discourse Theory and Cultural Schema	52
3. 2. 1 Kuhn – His theory of revolution, evolution or resistance to change	52
3. 2. 2 Bernstein's Discourse Theory	55
3. 2. 3 Horizontal and Vertical Discourse	56
3. 2. 4 Vertical Knowledge Structure and Horizontal Knowledge Structure	58
3. 2. 5 Tacit Transmission	59

3. 2. 6 Discussion of horizontal and vertical discourse	60
3. 2. 7 Bernstein's notion of oppositional discourse	60
3. 2. 8 Cultural Meaning and Cultural Schema	62
3. 2. 9 Meaning and culture	63
3. 2. 10 Quinn- Cultural Schema Theory	66
3. 2. 11 Situated early childhood and emotional arousal	66
3. 2. 12 Stereotypes and communal reinforcement	67
3. 2. 13 Teaching and learning and cultural schema	68
3. 2. 14 Social evaluation	68
3. 2. 15 Resistance – institutional constraints	69
3. 2. 16 Summary of Quinn's Durability of Cultural Schema	69
3. Locating the Study - PART THREE	70
3. 3 Introduction	71
3. 3. 1 Music Education and Its Paradigms	71
3. 3. 2 Overview of the Trends in Music Education 1900-early 1940s	73
3. 3. 3 Appreciation Movement	76
3. 3. 4 Hadow Reports 1926, 1931	77
3. 3. 5 Rise of testing and the psychological tradition	78
3. 3. 6 Trends in music education from 1944 to present	79
3. 3. 7 Psychology or aesthetics?	80
3. 3. 8 Creative music movement 1970s onwards	84
3. 3. 9 My own involvement	86
3. 3. 10 Did 'creative music' create the opportunity for a paradigm shift?	87
3. 3. 11 Wider education-research context 1960s, 1970s and early 1980s	89
3. 3. 12 Music education in the 1980s through my eyes	90
3. 3. 13 Generalist/specialist debate in primary music teaching	91
3. 3. 14 Music specialists in primary schools	92
3. 3. 15 The rise and rise of the music national curriculum	95
3. 3. 16 Impact of the music national curriculum	99
3. 3. 17 So what might be the answer?	103
3 Locating the Study - PART FOUR	105
3. 4 Music psychology paradigm related to the musical and cultural self	106
3. 4. 1 Music Identities – Hargreaves and colleagues	106
3. 4. 2 The self and culture related to the development of a musical self	108
3. 4. 3 Self – protection and self – handicapping strategies	109
3. 4. 4 Were there revolutions (Kuhn 1962)?	110
3. 4. 5 Significance for this study	111
4 METHODOLOGY	112
4. 1 Title, aims and intentions	113
4. 2 Paradigms and Perspectives	116
4. 3 Narrative research	120
4. 3. 1 Relationship of narrative research to symbolic interaction	123

4. 4 Form of the research – case study	126
4. 5 Research approach – qualitative	128
4. 6 Sample	131
4. 7 Ethical research – Contract with participants	133
4. 7. 1 Living the Ethics	133
4. 8 Methods	137
4. 8. 1 Interviews	137
4. 8. 2 Group interviews, discussions and structured eavesdropping	139
4. 8. 3 Field Notes	140
4. 8. 4 Observations	140
4. 8. 5 Collection of course materials and Information	142
4. 9 Analyses	144
4. 9. 1 Summary of Analyses	147
 5. FINDINGS	 155
5. 1 Overview of the main themes	156
5. 2 Transactional self	159
5. 3 What is ‘being musical’? – A starting point in shared understanding	162
5. 4 Durability of self labelling as ‘not musical’	168
5. 4. 1 Durability of early musical experiences	171
5. 4. 2 Durability - approving and/or disapproving atmospheres	181
5. 4. 3 Durability - authority and status	185
5. 5 WHAM Effect	189
5. 5. 1 Implicit WHAM effect of the music national curriculum	201
5. 6 Impact upon the individual of various contexts	205
5. 7 Not Musical Enough	218
5. 8 Summary of findings and introduction to conclusion	221
 6. CONCLUSION	 223
 7. REFERENCES and BIBLIOGRAPHY	 236

APPENDICES (separate volume – volume 2 of 2)

List of Tables and Figures

Page

Tables

Table One: Summary of Analyses of Data. 149

Table Two: Overview of themes and subthemes in the findings 159

Figures

Figure One: Micro and Macro Influences upon the Student Teacher 157

Figure Two: Processes and Strategies for the Transactional Self 160

Acknowledgements

I would like to express my deep gratitude to the students who allowed me to explore the personal and professional biographies of their musical selves. They gave willingly and extensively of their time, intellectual and emotional commitment to let me investigate this study. Thank you to you all and very best wishes in your future music teaching with your classes.

My supervisor Jim Clark has been an inspiration throughout this process and without his experience, knowledge, support and friendship this study would not have been completed.

My long suffering husband Gregory has been the rock on which I have been able to rely for emotional and physical support throughout this process. I would not be here to complete this without you.

I dedicate this thesis to my mother Rosalie, my father Peter and my sons James and Alastair.



GRADUATE SCHOOL

THESIS/SUBMISSION COPYRIGHT DECLARATION

Title of thesis/submission: Not Musical Enough: Primary school student teachers' 'situated self referencing' of a musical self for teaching.

Author: Helen Vivienne Taylor

Research undertaken in collaboration with: There were no collaborative researchers involved in this research.

I, Helen Vivienne Taylor, the undersigned, claim copyright of the above described thesis/submission and declare that no quotation from it or information from it may be published without prior written consent.

Signed:.....

Date:..... 30/11/11 **.....**

MEET THE TRAVELLERS
on this
JOURNEY of DISCOVERY
about a
MUSICAL SELF

1. Meet the Travellers on this Journey of the 'Musical Self'

At the start of this journey of discovery about the processes and complexities related to the students' perceptions of their musical selves it is important to introduce you, the reader, to our initial stories. Here I present the seven students' initial biographies. Firstly I introduce you to the person steering this journey of discovery because she has been far more central to the impact on the students' musical selves than she had expected when setting out on these travels.

Dear Reader,

I would like to introduce you to a little girl called Helen aged eight. You meet her at a pivotal point in her interactions with the adult world. She is sitting in a pew in a small village church. She is not sitting with her family as she normal does but in a pew near the front of the church right next to the aisle. She is waiting with nervous expectation. The vicar gets up to make a special announcement. She does a final check of the bow on her new dress and swallows again to check there are no 'frogs' in her throat. The vicar tells the congregation 'we have a special treat today as Helen has prepared two songs for this harvest festival and one of these she has composed herself.'

She gets up and stands in the middle of the aisle just as she had rehearsed yesterday. This time there is a difference, she is looking out on a church full of people all looking back at her. There are flowers and vegetables everywhere. The organist starts to play the introduction to the first song and the butterflies in Helen's tummy suddenly disappear. She thinks 'remember to take a long slow breath' and the song begins. She forgets the congregation and the church and listens to the sound of her own voice coming back to her as it bounces off the walls. Lost in the song and the sounds she is surprised when there is clapping. The people come back into focus and the first song is over. Concentrating on the music she had forgotten where she was. They liked it, they are smiling at her.

She has been asked to tell everyone about the next song and how she wrote it. She explains 'I found the poem about the harvest and as I said the words they turned into a song in my head. I sang it to Mrs White (the organist) who helped me write it down so we could remember it'. This song is unaccompanied and so

she starts but this time noticing the people and singing to them. She thinks 'this feels lovely. I wish I had another song ready'. Watching the people watching her was strange but she couldn't wait to do it again. The song ends, the people out there are smiling and clapping. She thought 'I have never heard people clap in church before, will the vicar be cross?'. She looks across at her mother to check everything is alright and mummy beams back. She sits down and thinks 'I am going to be a singer'.

After the service people come up to talk to her about the singing, they are asking her mother and father where the 'musical talent' in the family comes from. She listened to the words 'performer', 'singer', 'talented musician', 'composer' – she heard them and thought this is me. This moment was to define her to herself as a 'singer', 'performer' and this new thing a 'talented musician'. Much later she also defined herself as a composer but at that time she thought 'but I didn't write the words I only found them and the tune just came into my head, that's not composing!'

I remember this moment as if it was yesterday and can even remember the way the church looked and the smells of the flowers. As an adult I have struggled with the labels put on me at an early age. However that day mapped out the career path I would take and led me to the point of writing this study today.

The next steps were starting music lessons, piano, recorder, theory of music and singing. I took the Royal Schools of Music grades in piano, singing and theory. In school I took music 'O' and 'A' levels. I performed regularly to increasingly larger audiences and in a wide range of musical styles; church music, oratorios, lieder, operas, musicals. I was the soloist. I achieved distinctions in my graded singing exams and passed the exam and auditions for entrance to the Royal Academy of Music in London. The local newspaper interviewed me and published an article entitled 'talented young singer wins place at top music academy'.

Once in London I was in an environment with many other 'talented young and older musicians'. The teachers were famous musicians I had read about or seen in concerts or heard on records. They had been taught by famous musicians who were legends. My teacher had worked with Vaughan Williams, and he had composed music for her. I had come from a small Wiltshire village into an

internationally famous college working with, and meeting, people from all round the world. I was now a very small fish in an immense ocean having been the biggest fish in a very small pond at home.

My first day of performing in front of my peers and teachers at the academy was not a happy one. I stood on the stage ready to announce the song. I had pre-rehearsed the introduction to the song and exactly what I was going to say. I was excited because I was going to sing. I felt confident about the song and knew it well. I started to speak clearly BUT in a Wiltshire accent – I hadn't noticed 'I had an accent'! However in 1968 classically trained performers from the Royal Academy did not speak in regional accents! I was stopped half way through my introduction and told I must have elocution lessons. I was then allowed to sing the song which went well but I had gained another label. I had a 'Wiltshire accent' and 'reading the signs' from the teachers this was not a good thing to have. I had to get rid of it. This of course would not occur now but I re-defined myself within this particular historically and culturally rooted instance.

I was successful at the Academy gaining my LRAM after 18 months and going on to sing solos and perform in London and across the country. I had another defining moment during an outreach project. In a north London primary school I went with a group of singers to show the children how to put on an opera. The school was in a deprived area and many of the children had difficulties at home. Many were labelled as 'difficult and with behaviour problems'. We worked for two weeks with the children to put on a performance of a part of 'Noyes Fludde' by Benjamin Britten. I had already performed this at Salisbury cathedral singing one of the leading roles. This had been recorded for what is now BBC radio three. This music was particularly suitable for children as Britten had written it to include children in the animal roles. It was also a story the children knew from their religious education lessons. The teachers started to talk about different children and the improvement in their behaviour. Some of these children were now coming to school every day instead of missing days and parts of days. I loved every minute of working with them and thought this is what I want to do. I wanted to get children involved in music so they could derive the same pleasure from it as I did. I wanted them to feel what it is like to stand on a stage and sing to people. It was not a difficult decision to give up full time professional performing and train to be a teacher. I knew I would not miss having to perform the same part night after night for several weeks. I would also still be able to

sing with choirs and sing solos but I could use my 'talents' for composing to create music for children to sing and perform. At this point I still had a formal view of how music should be taught. I had not made the connection that I personally had composed and sung what I liked, when I liked, without teachers. I hadn't thought about the processes I went through as a musician; I could just do it.

The next pivotal point was during my teacher training programme. I met Marjorie Glynne-Jones who was to completely change my outlook on music and music education. She made me think carefully about the labels –'talented' and 'musician'. She said all human beings are born with potential to become musical. She showed me, through demonstration lessons with children, how to enable them to experiment with musical instruments and how to try to 'compose' their own music. She valued their musical efforts and the children progressed very quickly. I was completely captivated by music education and was going to ensure children in my classes would become musical. This has been my aim ever since with classes in mainstream and special schools and with the students I now train to be teachers.

1. 1 Stories of the seven students joining the journey

Before the journey of this study commences I would like to briefly introduce you to the seven students who form the core of fellow travellers with me. As the story unfolds you will get to know all of us much better. As I write I am becoming re-acquainted with my fellow travellers. It is giving me an opportunity to reconsider our stories as I try to bring you 'the reader' into this journey with us. You will only have the stories of a particular time in our lives when we worked together for two years during the students' training (2001-2003). My story continues to this point and the seven students are now teachers and continuing their own journeys but that is another study. (The students' names have been changed.)

1. 2 Student one (Claire)

Claire was brought up in a small rural community in the North of England. Her early years at school were very happy in the local village school. She always remembered being free to dance and sing and has enjoyed singing ever since. However her move to the secondary school was overwhelming because of the

change in size. She enjoyed the PE and particularly swimming lessons which she found she was rather good at. She found the studies difficult but enjoyed drawing in art and the occasional dance lesson in PE. Music lessons were 'not for her'.

At this time the guides were important to her and she was able to sing and perform with them. She left school at 16 years with a view to working with children. She decided to train to be a nursery nurse and qualified successfully. At this point she entered a period of her life she has tried to put behind her. She was married for nine years and had two children. Once she became divorced she decided to return to her chosen career and started working as a nursery nurse in special schools and later in mainstream schools. During this time she decided she needed to take courses to improve her qualifications, at first to support her in her job but later with a view to becoming a teacher. Her time at the special school was a particularly happy time when she found her interests in the arts and swimming could also be of great benefit to children in her care.

She took up the guitar and started to sing again after her divorce. The schools she worked in, as a nursery nurse, were glowing in their praise for the way she had led on arts projects, performances and many other displays with the children and colleagues. When she came for her interview for the course she said she was very keen to be able to specialise in art, follow the art and music generalist route through the degree and work with the 3 to 7 year olds. At interview, because of her lack of formal qualifications, she was wrongly advised she would not be able to specialise in art or music. She entered the degree as a science specialist but after the initial audit in art and music, which highlighted the issue of the qualifications, she was supported in changing to specialise in art and to follow the art and music route from year two onwards. She had a very positive self image about her singing and guitar playing but did not consider herself to be 'qualified' in music and this notion of being qualified continued to be something she returned to throughout the degree course.

1.3 Student two (Dawn)

Dawn was brought up in the south of England only 30 miles from London into what she described as a normal professional family. She had very happy memories of her early education in infant and junior school and considered

herself very fortunate to have been taught in those early years by some inspiring teachers. As a September birth she was always older in her year group and this built her confidence to achieve. She was encouraged to sing in the choir in her junior school and played the recorder, as all the children did, but she didn't really like playing it. She was successful at school and at the age of 11 years she remembers the choir she was in went to the Royal Albert Hall to sing in a competition, which was recorded for the BBC. She felt this experience was wonderful and although she did not consider herself 'much of a singer' she said the whole social and emotional experience of standing on that stage and singing with the other choir members was a feeling 'you can only get through music'.

She joined the guides when she went to secondary school and again enjoyed the activities and the singing. In secondary school she was involved in sports and in the choir. The school offered lessons in various instruments from peripatetic teachers. Dawn wanted to play the guitar. However she was not chosen and was told that her hands were not the correct shape. Her parents however decided to buy her a guitar and pay for her to have lessons in classical guitar. She had lessons for four years but stopped when her 'O' level studies started. Her guitar playing and choir singing stopped at this point and she didn't start again until much later.

She was successful in her 'O' levels but although she was deputy head girl and enjoyed the responsibility of the role she did not engage as fully in her 'A' level studies as she might have done. Because of this she did not go to the 'university of her choice' but did a social science degree in sociology at a London Polytechnic. She enjoyed her time as a student but was not sure what she wanted to do with her life. During the rest of her twenties she had odd jobs and went travelling to New Zealand. When she returned from her travels her family had moved to the North East. She moved with them and had jobs in customer services. At this time she also took up playing the guitar again inspired by a close friend. On the birth of her daughter she started to think about becoming a teacher. She decided to gain some 'more suitable' qualifications to see if she really wanted to teach. She studied for an HND in childhood studies. She very much enjoyed her placements in schools during her HND and this confirmed her wish to become a primary school teacher. At the age of 36 she applied to Northumbria for the three year degree, even though she could have entered the PGCE course. She wanted the 'time to learn about being a teacher not just

getting there by the fastest route' and so she joined the degree in September 1999.

1. 4 Student three (Ellen)

Ellen and her sister were both encouraged to play an instrument from an early age (around seven). Their mother was an early years teacher and was keen to encourage them in taking a range of extra activities. Ellen saw her sister take to her violin lessons 'like a duck to water' and Ellen remembers her sister was really good 'playing tunes you could recognise'. The violin teacher was lovely. Ellen started to learn to play the piano and quite enjoyed it while she was of junior school age but when she went to the secondary school she changed to a different piano teacher. She 'struggled on' having lessons until she was fifteen and eventually took and passed her grade three piano. She found her piano teacher very difficult and he regularly lost his temper with her and made her cry. She did not take GCSE music because she did not think she would be able to manage the very 'technical stuff' in music. During her fourth year at secondary school she did work experience in a primary school and then continued to visit and work voluntarily in her mother's classes for the next three years. This made her determined to be a primary school teacher and particularly to work with the early years 3-7 age.

On her application to university she mentions her piano playing and said 'At a younger age I reached grade three in piano, I am pleased I have this achievement as I expect it will be a useful talent to display in primary school assemblies and plays.' She was very clear at interview that she would specialise in art and she was happy to take the art and music generalist route because she was interested in both subjects. Throughout school it was clear she was very interested in art and she wanted to develop her ability in photography as well. She took 'A' levels in art and photography as well as geography and biology. Because of her interest in teaching she took a GCSE in child development.

She decided to delay coming to university to gain life experiences outside education but at the same time gaining more experiences in school. She worked in a shop and spent two days a week during her 'gap year' in helping in a range of activities in her mother's school working across the infant and junior age range. One of the key attributes she felt she had was 'keeping calm when all

about me is in chaos'. She was organised, tidy and mature for her years. Ellen had won an art prize when she was 14 years old and this 'creative side to me is going to be really useful in schools'.

1.5 Student four (Jackie)

Jackie was a mature student who had wished for a long time to be a primary school teacher. She was 33 years old when she joined the degree. Jackie did not really enjoy her own school days inside the classroom although she had a lot of friends. She always felt she was not considered by the teachers as a child who could achieve. She now thinks this had something to do with being very young in the academic year group as an August birthday. She said she felt 'I was always behind and trying to catch up'. She remembers doing some singing from a BBC radio programme when she was in the junior school but apart from that she was never given the chance at school to develop any music. She later revealed a particularly difficult few months with a peripatetic trumpet teacher.

She couldn't wait to leave school and at the age of 16 she finally 'escaped'. She had a lot of shop assistant jobs before she married and then she got a more permanent job with a big retail firm. She was proud of her achievement in rising to the position of assistant manager over the nine years she was in the job. She was then made redundant and had a daughter in the same year – her second daughter. Now was her opportunity to try to fulfil the ambition she had long held of becoming a primary school teacher. Through her work and her achievements there she was determined she could make a difference in the lives of other children the schooling system seemed to forget. She found, as a mother, that singing nursery rhymes with her daughters was a lot of fun. She got a job as a support assistant for two boys with learning difficulties. This was valuable experience prior to starting a course in further education which would enhance her academic profile so she could become a teacher. As part of this course she became a qualified classroom assistant. Interested in maths she found singing counting songs with the children was great fun and she and the children enjoyed it. She has long wanted to play an instrument 'possibly the piano' but has never had the opportunity to take lessons or to learn because life has always been too busy.

1. 6 Student five (Michelle)

Michelle decided she wanted to be a primary school teacher while she was at comprehensive school. During her time at school she started to consider herself as creative and artistic because she loved art. She has always liked listening to music but she felt music at school was something she was not chosen to do. At an early age her mother had told her she wasn't going to be any good at music. She had to try the recorder when she was in her primary school but her fingers were too thin and so she couldn't cover the holes. She said 'the sound was terrible'. From an early age she felt the teacher was deciding that some of the children could do music and some could not. Although her music listening tastes were wide and varied she was still one of the 'unmusical ones'. At comprehensive school she decided to join the choir and quite enjoyed singing some of the songs but again she felt there were those who could sing and those who couldn't and she was never one of the 'stars'. She had to study music up to the third year in secondary school but was very clear that to take it any further required a lot of technical skills on the key board and she said mostly she got D from the teacher. During her time in secondary school she had work experience in two primary schools supporting reading and also was a volunteer at a summer school. She enjoyed helping the children join in the dancing and said she discovered children could easily translate music into movement. She, and the children, got a lot of fun out of this. She joined the degree straight from school and was keen to teach early years children (3-7 year olds) and specialise in art.

1. 7 Student six (Paula)

Brought up on the family farm in Yorkshire she decided from an early age she wanted to be a teacher. She was still at primary school when she remembers wanting to take on the role of the teacher and really enjoyed sitting in the teacher's chair to help get the class to settle after tidying up. She was a quick reader and loved stories and so she read part of the story to the class as they settled down. In that moment she knew she would be a teacher. She went into the guides and became a Brownie leader during her two years in Sixth Form College studying her 'A' levels. Her mother, who was a teacher, was keen for her to learn an instrument and so she had piano lessons with a private teacher during her early teens. As she worked towards her GCSEs and 'A' levels the piano playing was 'put on hold'. She did not take any formal exams in music but

thought she was probably at about grade four standard in notation reading and piano playing. She enjoyed 'messaging about' on the piano and liked singing to herself.

During her time in secondary school she concentrated on English, PE and art as the major areas of the curriculum she really enjoyed. She chose her GCSE subjects so she would be able to teach the whole primary curriculum. She set out to gain as much experience as she could, thinking that one day she would be a primary school teacher and wanting to do stories, writing and reading with the children. She was part of a National Paired Reading Scheme in her secondary school when she was 15 years old and was very proud of her certificate of achievement for effort in the scheme. Every day, as part of this scheme, she heard a small group of 11 year olds read. She also helped them in extended workshops with their writing skills. The Special Needs teacher had chosen first year pupils who were struggling with their reading and writing to be paired with an older pupil who was good at English. Paula loved this work and the experience it gave her to help a child enjoy reading and stories. She gained her Junior Sports Leaders Award and coached children in sporting activities. Paula loved art and gained an A* at GCSE and went on to study art and English with biology at 'A' level. She particularly enjoyed painting. During her time at Sixth Form College she undertook work experience in two primary schools. She enjoyed singing with the children and supported literacy and numeracy work.

When she applied to University to study as a primary teacher her application did not mention any interest in music or any experiences of singing and playing the piano. Paula said 'I'm not really a pianist or singer I just do it for myself' and because of this perception of herself she would never declare any musical ability on official application forms or documents.

At interview she was asked which of the two option routes for generalist teaching she might choose. She was not sure but thought it would be art and music as she had more art ability than any skills in history or geography. She was very clear she wanted to specialise in English. Paula came to university, straight from Sixth Form College, at the age of 18 years, although throughout the degree course she was often considered to be a mature student because of her approach to teaching and her studies.

Unless directly asked Paula never offered information about her music interest or abilities. When she entered the second year she had very much enjoyed the first year taster sessions in art and music and had really enjoyed the art and music serial school placement. This confirmed her wish to opt for the art and music generalist route although she was worried she might not be able to 'keep up' in music.

1.8 Student seven (Terri)

Terri was a mature student aged 36 when she joined the degree. Terri had been brought up and educated in Germany during her secondary schooling. She was a fluent German speaker. After school she worked as a typist in Germany doing translations for an audio company. She returned to the UK and married, moving to the North East. She had her family in her twenties. She remembers enjoying singing with her children and after returning to work as a typist she decided to register as a child minder. Caring for a range of young children she had fun in helping them to paint and make things. She also enjoyed teaching them nursery rhymes and songs. She then decided to become a teacher and so she took a job as a teaching assistant in a local nursery. During this time she needed to get the correct entry qualifications for teaching. Determined to become a teacher, she started a course in an FE college. She loved the work in the nursery and found she had a lot to offer because of her years as a child minder. She was 'very excited about getting in' to the university for the three year degree.

Having met the travellers, through their initial biographies, and prior to starting the introduction, it is important to share my use and definition of western high art music and the 'classical' tradition in music. I have used the acronym WHAM for western high art music throughout this study. During this study the notion of western high art music or 'classical' tradition is integral to the analysis of the literature and appears significantly in the findings.

Music education over the last century and into this one has drawn heavily upon what is termed the 'classical' tradition in music. In music terms the 'classical' period is a very defined and short period of time and type of music. It refers to music composed from 1770 to 1810. It focuses upon male, white European composers in particular Haydn, Mozart and Beethoven. It does not include the folk or popular traditions of these countries but is the music of the elite classes. Many monarchs, royal and religious courts and institutions commissioned 'classical' works for performance at their courts, religious festivals and services. However in today's common sense 'everyday' language the term 'classical' music has come to mean the music of the elite and western high art music. 'Western' because of the European roots, although any composer from any country whose work is considered to be serious, or contemporary 'art' works fall into this category. 'High' is short hand, in everyday language, for 'highbrow' giving the music an elitist social and cultural status. Throughout this study therefore I am using 'classical' and 'western high art music' in the everyday sense of these words as a 'shorthand' term to indicate the distinction of this type of music from music of other genres and cultural roots in societies (Small, 1977). Elliott (1995) has a useful way of describing different music but it does not cater for the type of distinction I am trying to make in this study. Elliott (1995) uses 'MUSIC' to mean all music everywhere in the world and across time; 'Music' to mean a specific genre and type of tradition rooted historically, socially and culturally; 'music' to mean the activity of making music in which ever 'Music' genre.

INTRODUCTION

2

Introduction

"I was forced to play the trumpet because they did not have a guitar...Mr***was just evil shouting everytime I got a wrong note...dreaded it...I don't have what it takes in music..."
(Jackie - Appendix 9:178 /42-49)

The introduction firstly sets out a brief overview of the aims and intentions. There is an introduction to the background for the study, the approaches taken in locating the study through the literature and personal stories and the methodology which underpins the study.

The students in the study were all training to be primary teachers. As part of their role in the primary classroom they would have to teach music to their pupils. In some of the placement schools, encountered by the students, the music was delivered by a specialist teacher. In other schools a music coordinator supported generalist classroom teachers to deliver music. In some schools nobody on the staff had expertise in music. These students were all following the art and music generalist route through the degree. None of them considered they were musical. They all thought music teaching might be an issue for them. The role of the 'expert' in music generally, but in music education particularly, has been an area of serious debate over the second half of the 20th century.

.....musicology has made available to us more knowledge about music than ever before, and yet our experience of it is greatly diluted by being mediated through the knowledge of experts.
(Small, 1990, p.5)

Small's statement is a starting point for contextualising a tension for the students in this study of the impact their perceptions of this 'expert role' had upon them. It is one that seems central to this study in the way these students have been shaped during their music education in their schooling, in their upbringing within this society and during their initial teacher education. There is a detailed discussion of this debate in the part three of 'Locating the study'.

2. 1 Aims and Intentions

In introducing the study it is important to state the aims and intentions. I set out with the area of student teachers defining themselves as not being musical. The title of the study is:

Not Musical Enough? Primary school student teachers' 'situated self referencing' of a 'musical self' for teaching.

The study is located within the field of music education and the initial education of teachers for primary schools. The 'musical self' is the central area that has been investigated. The study arrived at the following aim and research question.

I aim to illuminate the complexities of 'processes' and 'influences' upon student primary teachers, who identify themselves as 'not musical', within the context of learning to teach music.

The research question was:

How have the students constructed the notion of their 'musical self'?

These are discussed in detail in the methodology section as they are the result of a refining process during the course of study.

2. 2 Background to the study

During my years of teaching teachers and students in their initial teacher education I had become accustomed to being told by them that they were 'not musical'. This regularly occurred at the start of in service training courses and in the first few sessions of the teacher education courses. The number of teachers and students stating this position formed a large proportion of the groups I encountered. I was usually confident I would be able to support them. By the end of the course, I assumed, they would feel comfortable to engage in, and teach music to, their primary classes. Once comfortable I had assumed they would stop feeling they were not musical and would be able to continue to develop their musical experience and interest, whilst working with their children. However, as I started to consider studying this area it was clear the development of a musical teaching self was far more complex. For me to become a more effective music educator my assumptions were too simplistic. These two assumptions, stated above, would not support my development of suitable programmes of study either from pedagogic or subject knowledge content.

I was always aware of the issue related to the image of the 'expert' in music. My conviction was to ensure the myths about having to have musical 'talent' to be able to teach music were expelled. I firmly believe all human beings are born musical and have the potential to develop this aspect of human intelligence (Gardner, 1993) and ontology. This study has made me explore the students'

perspectives, assumptions and how they define their 'musical self' in relation to teaching children. It has importantly made me very critically, and painfully, examine my own music education practices, theoretical assumptions and the impact of my 'musical self', 'music educator self' and my interactions with the students in relation to what I 'give out', and 'give off' (Goffman, 1959). I have had to question what the impact of this has been on the students in my charge.

The study was based around a group of seven students training to be primary school teachers who would have to teach music as part of the entitlement curriculum for children as stated in the National Curriculum for England (DfEE, 2000). These students were not training to be specialist music teachers. They would become generalist teachers who would teach all the subjects across the curriculum to their class. As part of their every day teaching they would teach music. The teachers' professional body the 'Teacher Training Agency' set out in the 'Standards for Newly Qualified Teachers' (TTA, 1998) that all generalist primary teachers should be able to teach the subjects in the National Curriculum (DfEE, 2000). However in non-core subjects, which include music, they should be able to do this with the support of the co-ordinator for music.

The co-ordinator for music in primary schools should be an experienced teacher who has expertise in music education. Unfortunately in many primary schools this is not the case and the co-ordinator for music is often a teacher who enjoys music but does not necessarily have particular skills, knowledge or understanding in music education. Ofsted (1995) in reviewing their findings from 1993/1994 had recommended the need for coordinators of music in primary schools. They reported that effective music in schools required suitable working relationships between coordinators and class teachers. Mills (1996) having analysed the Ofsted reports of 1995/1996 found no difference in the standards of music education between schools which had invested in training their staff to teach music and the schools which retained specialist teachers.

The students were self-defining as 'non musical' when they judged their ability to teach music in primary education. This particular sample of self-defining 'non musical' primary student teachers had not been the focus in other primary music education research. These students had awareness, and in some cases skills and knowledge, in western high art music. When I started this study in June 2000 I was trying to discover the students' real 'lived experience' and how they

used these to make judgements about not being musical. This was unlike any of the work in primary music education at that time. The self and its transactional relationship to 'being musical' seemed key. This is what I considered to be the case at the outset. The study has extended and related this notion to the 'Situating self referencing' that the cultural norms of western high art music in education seemed to *force* the student to use.

2. 3 Context of the degree course undertaken by the students.

At the time of starting this study all degree courses leading to QTS in England had to adhere to the 4/98 standards for Qualified Teacher Status as outlined by the professional body; the Teacher Training Agency (TTA, 1998). In this document three distinct levels of expertise and subject knowledge were required for different aspects of the primary curriculum. These would lead to different career paths within the primary school. These levels were 'Taster', 'Generalist' and 'Specialist'. This study focussed upon the 'Generalist' path in the subject area of music.

2. 3. 1 The Taster

The whole student cohort studied the 'Taster' unit in year one of the degree (Appendix 1:4-8). This 'Taster' level was an introduction to the subject area enabling the students to teach their classes with support from the subject co-ordinator. It was recognised that upon entering the teaching profession they would have to undertake professional development in this area and they would not be expected to have very much experience, skills or subject knowledge in music. For some students who had not taken music since the third year at secondary school they might have had very limited experience or subject knowledge in this area. However the profiles of the students suggested a far more complex situation than this straight labelling of levels. Some students chose to undertake a specialism in history or geography on this particular degree. They were only able to follow the 'Taster' route in music for this course. Some of these students had considerable interest, skills and knowledge in music. Some students with expertise in music wished to specialise in one of the 'core' curriculum subjects of English, mathematics or science. Some of these students with expertise in music decided to follow the history /geography 'Generalist' route to gain a broader understanding across the full primary curriculum.

In the taster unit students were introduced to music education and its role in the primary curriculum (Appendix 1:4-8). The aim was for students to develop an understanding and practical experience of music in the primary classroom. In the first four sessions the focus was on planning, organising and teaching music. In the second four sessions the focus was on monitoring, assessing, recording, reporting, accountability (M.A.R.R.A.) and progression in music. Throughout the unit students engaged practically in the music media relevant to the primary context. They developed their understanding of the music elements and conventions as stated in the national curriculum documentation at Key Stage 1 & Key Stage 2 (DfEE, 2000). During the serial placement they had the opportunity to use their learning from the university. This informed their teaching, and observing of music in a primary classroom. Groups of four students worked collaboratively in one class.

2. 3. 2 The 'Generalist'

In the 4/98 TTA standards for Qualified Teacher Status (TTA, 1998) the 'generalist' had to provide evidence of being at the equivalent of 'level seven' of the proposed National Curriculum level descriptors for assessing music. Details of a discussion of level seven in relation to music can be found in appendix 4:30-33. On this degree course the students started studying the generalist art and music route through the degree in year two and followed this to the end of year three. The art and music specialist students studied with the generalists on this route and then had extra specialist sessions. The specialists were able to support their peers and in year three provided a professional development workshop based on the needs of the generalist students.

The central focus was to build on and develop the work from year one in both the university and school. There were practical music workshops to support the development of subject knowledge, skills and understanding and how these applied to music education pedagogy. There were also generic arts sessions for the whole art and music generalist and specialist group to explore the philosophy and political dimensions of becoming teachers of the arts in primary schools (Appendix 2:14-21 and Appendix 3:23-28).

In addition to the university sessions during year two there was a serial placement in art and music. The students worked in pairs in a class and each student had to plan and teach at least one music lesson, supported by their

partner. They also had to observe a target group of children (about three) using an observation schedule to develop their assessment skills in music. They all had to evaluate the lessons, their own and their partner's each week.

All the students in this study were the last cohort to follow the old Teacher Training Agency standards for Qualified Teacher Status for England circular 4/98 (TTA, 1998). In England all students wishing to qualify as primary school teachers had to, and still have to, ensure they have met the current professional body standards. The TTA has at the time of writing become the Training and Development Agency for Schools (TDA) and the standards have now been revised three times since this study began with the latest standards starting Sept 2007. Level seven and generalist standards were abandoned once the 4/98 standards were replaced and the standards became those for all newly qualified teachers (TTA, 2000). The students in this study were the last cohort training, at the university, for the three to eleven age phase. The next cohort was trained for three to seven year olds.

The aims of the generalist music course were to ensure the students could build their confidence and competence to teach music across the primary age range. At the core of this was the emphasis on the students developing, and being able to clearly articulate a strong philosophy of music education and reflect this in their practice. The music course integrated both theoretical and practical aspects to develop students' subject and pedagogic knowledge and understanding. Through the development of their own understanding of the musical art form, and the processes of music making, they would be able to apply this knowledge to develop music with primary school children. As generalist teachers they would be able to research, plan, teach, assess and manage to develop music for their class.

2. 4 The philosophy behind the music strand of the degree

Central to the philosophy underpinning the music pathway through the degree was the aim to support students in developing an understanding of what it is to be musical. By placing 'composition as the heart of the music curriculum',¹ (Taylor and Clark, 1999b) practical engagement in music by students aimed to

¹ A full discussion of the ideas relating to 'composition as the heart of the music curriculum' can be found in the paper 'Composition: An experiment in collaborative learning' presented by Taylor & Clark at the International Conference for Research in Music Education at Exeter University April 1999.

develop their understanding of the musical mind. Through engaging in the making of music for themselves and others, and working with children on composition, the course aimed to support students in learning the fundamental aspects of music.

They were given opportunities to develop their skills and understanding of the musical media and elements to engage in composition. Research by the students into other composers' music from a range of genre, cultures and eras were designed to inform their own compositions. This research would also help them to support children in their composition work. Opportunities for the students to develop their listening skills and understanding, within a variety of modes and with increasing depth, was central to supporting their process of composition. The sharing of their compositions necessitated various types of performances from informal to formal and included provisional and finalised end products.

Evaluation, reflection and analyses of their own and others' compositions required them to increase their critical listening to be able to discuss what they heard and to make informed judgements about the compositions. These discussions were designed to enable them to refine and develop their compositions. Communicating and storing their ideas for future reworking and retrieval involved students in developing a range of methods of notating, including the use of ICT.

Through the development of this practical and theoretical work in composition for themselves and with children the aim was for the students to build their confidence and competence in music education. The course was designed to support students in developing their understanding of the processes involved in music by starting with making and researching, which would lead into performing, listening to and appraising music. This process formed the basis for the students to develop an understanding of music education through increased subject knowledge and skills. The process of monitoring, both their own and children's, learning in making music was aimed at developing students' range of assessment strategies and collection of evidence. This was designed to enable students to make formative and summative assessments of musical work and to support them in developing children's self assessment abilities. Students' developing philosophy of, and subject knowledge in, music was designed to

underpin their music pedagogy. Opportunities for the students to be practically engaged in music making were provided to help them develop their understanding of strategies which were possible to facilitate the composition processes with children.

2. 5 Brief overview of approaches to locating the study

I approached the music education literature by analysing the types of discourse (Bernstein, 1996, 2000) and considered whether there had been any paradigm shifts (Kuhn, 1962) away from the dominant culture of the 'classical' tradition. I considered whether the debates in the music literature demonstrated a hard-wiring to western high art music through 'cultural schema theory' (Quinn, 1997). The music literature on initial teacher education of primary generalist students and their teaching of music until now has concentrated upon students' confidence and competence levels (Hennessy, 1995, 2000; Mills, 1989). How students feel about music and their musical self has become more prevalent in the literature during the last seven years as this study has progressed (Hallam, 2006; Hargreaves, MacDonald and Miell, 2002; Hargreaves and Marshall, 2003; Hargreaves et al, 2007). A lot of the research has concentrated on students who are training to be music specialist teachers in secondary schools (Ross, 1995, 1998; Cox and Hennessy, 2001). This literature reflects upon students' beliefs and backgrounds affecting the way they might learn the necessary skills and subject knowledge. Much research has focussed upon the ways students learn music skills and knowledge (McPherson and Davidson, 2002; Hallam, 2006).

The music education literature with a social and cultural perspective from both psychological and philosophical stand points discusses the way western high art music creates, or does not create, barriers to judging musical ability (Bowman, 2003, 2005a, 2005b, 2005c; Elliott, 2005; Woodford, 2005). Are there hierarchies of music and musicians? Certainly philosophers such as Scruton (1997) and Adorno (1973) think so. I explored the influence that the 'classical' tradition had, and continues to have, upon the music curriculum and music in schools (Ross, 1995; Swanwick, 1996; Small, 1999). I have related stories from my own and family's biographies to illustrate aspects of the relationship between the literature and my own narrative.

Through this study it was hoped to add to the literature about the 'multi-factorial' processes and influences impacting on the judgements these student teachers

made, and the criteria they used, to define themselves as 'not musical enough to teach music in schools'. This 'situated self referencing' related to the way these students drew upon their perceptions of western high art music.

2. 6 Brief overview of the methodological approach.

In the process of the study I have changed and developed the way I have considered the data sets. The methodological approach I took recognised from the outset that I came to the research with a set of values, competencies, theoretical understanding and dominant discipline theories (Greenbank, 2003). This was true of my approach to the research and to music education. Through both my ethical stance and the methodological framework I tried to remain open about my own perspectives; where I had known these. Issues surrounding my own musical background, music education approaches, power relationship to the students and my understanding of research were all critically examined as part of this narrative research. However I recognised, as symbolic interactionism suggests, it is possible not to know what one 'gives off' and what is read by others in interactions (Mead, 1934a). In recognising this dilemma I used processes of respondent validity. I tried through returning the data to the students for debate and discussion to gain validity in the data collected. What was very difficult, and remained a tension, was to know what I don't know. In particular to know what I don't know about the impact I had on the interactions with the students and which they did not wish to tell me or did not know themselves.

I used 'progressive focussing' (Parlett and Hamilton, 1987) to ensure the study remained manageable. However, this was not without tensions as what I focussed upon was my interpretation of data. For example, the hegemony of western high art music as an underpinning paradigm in music education seemed to be used by the students to make judgements about themselves. I started this study well aware of the hegemony of western high art music. I had read extensively in the field of music education and was increasingly convinced of the impact this hegemony had upon music education generally. However I did not actively seek to impose western high art music as an underpinning paradigm and remained open to other possibilities by presenting these to students when it appeared they were making these assumptions themselves. I triangulated data through the various methods and systems of data collection

and by the returning of raw data and initial analysis to the students for verification.

An important process in checking my bias was regular tutorials and discussions with others about my research. The mid point progression report proved useful in this process to make me reconsider some of my assumptions. It made me consider and define why I was using symbolic interactionism and how I was relating the study to the other theoretical positions such as social constructionism. I remained open to other perspectives whilst at the same time not ranging so wide that I lost all focus.

2. 7 Approach to analyses

This leads me into a brief discussion about my approach to data analyses. The narrative research was within the qualitative interpretative paradigm and as such 'grounded theory' (Glaser and Strauss, 1967; Corbin and Strauss, 1990), 'progressive focussing' (Parlett and Hamilton, 1987) and 'thematic induction' (Winter, 1982) were the central processes and ideas I used to process the data. I discuss however that 'grounded theory' (Glaser and Strauss, 1967; Corbin and Strauss, 1990) might better be conceptualised as 'semi-grounded theory'. In discussions with colleagues, including my supervisor, in the university I consider a 'semi-grounded theory' recognises that the generation of theories cannot be completely grounded in data. The researcher always draws upon the theoretical frameworks, knowledge and understanding from within the field. No-one comes to a study without knowledge and understandings of the field and therefore all research is related to the field whilst at the same time being 'grounded' in the data. The analyses of data draw upon these understandings. The important issue was that the researcher recognised and explicitly stated these understandings.

As the study progressed, the analyses of data produced the development of themes that had not been originally conceptualised. The themes suggested the students were changing perspectives and then regularly changing back to their original position. I, therefore, drew upon literature in the field of cultural psychology. Quinn's (1997) 'cultural schema theory' seemed to give a way of conceptualising the themes of 'emotional construction of a fixed perspective of self'. I used this theory as a sensitising process. This enabled me to analyse data through thematic induction. The emergence of themes around strong

emotional reactions to musical experiences in early childhood and early music education were then categorised. These were from positive and negative positions as the students considered whether they were musical or not. The quote from data used at the start of the introduction was typical of early musical experiences with a strong emotional quality.

“I was forced to play the trumpet because they did not have a guitar...Mr***was just evil shouting everytime I got a wrong note...dreaded it...I don't have what it takes in music...” (Jackie Appendix 9:178 / 42-49)

Through thematic induction I had two types of data that related to:

- 1) music education either in school or on the course; and
- 2) music that was outside the educational context relating to bands, favourite CDs and musical behaviours with partners and family.

I needed to consider these different types of data themes and therefore turned to literature to find a way of conceptualising this type of discourse. Bernstein's (1996, 2000) discourse theory provided a framework from which to approach the two types of data. His horizontal and vertical discourse theory seemed to be useful in this analysis. However, it was through narrative approaches that I finally approached analyses of data and used the participants' 'voices' to illustrate the themes and findings from their biographies. I am aware there are limitations with both the theories of 'cultural schema' and 'discourse theory' in relation to the analyses and interpretation of data and this is discussed in the methodology chapter.

2. 8 Overview of findings

The major finding was the students were not using their understanding of western high art music as a major frame of reference for deciding if they were musical generally in their own life. However, they appeared to be using western high art music as a frame of reference for judging their 'musical self' within education. This educational context included their own music education from their formal school days, the university music route on their training course and their teaching experiences. Western high art music appeared to be their frame of reference only in 'expected cultural/societal norm situations' in this case education. I am calling this 'Situating self referencing'. By this I mean the individual student used the 'cultural norm' hierarchy of music only within the teaching of music in the primary school. They judged themselves using the perceived skills and subject knowledge needed to produce this type of music,

and an understanding of it. From this judgement they defined the self as 'not musical enough to teach children'. Whilst Adorno (1973) states popular music is 'false consciousness' I consider the hierarchy of music in our culture is creating a 'false consciousness' about musical ability in the students.

The music education research literature has not explored 'Situating self referencing' of initial teacher education students' musical self using western high art music. 'Situating self referencing' appears to create tensions and barriers to change in a way that has not been described in the research literature. The use of 'cultural schema' (Quinn, 1997) to try to understand what might be happening has not been considered in music education. 'Cultural schema' (Quinn, 1997) linked to the use of vertical and horizontal discourse theory (Bernstein 1996, 2000) has proved to be a useful approach as methodological sensitising frameworks for interrogating data.

LOCATING THE STUDY

INTRODUCTION

Locating the study within the different fields is presented in four parts. In part one there is critical discussion of the theoretical frameworks influential in this study; symbolic interactionism, constructionism, social constructionism, social interactionism and interpretative interactionism. Of these symbolic interactionism, interpretative interactionism and social constructionism have formed the theoretical foundations for this study. Part two explores the three theories that have supported my critical analyses of the literature and formed theoretical lenses to inform the methodology of this study. These theories are Kuhn's (1962) paradigm theory, Bernstein's (1996, 2000) vertical and horizontal discourse theory and Quinn's (1997) cultural schema theory. Part three turns to the application of these theories in order to critically consider the paradigm shifts, discourses and cultural schema of music education. It explores the impact these have had upon the training of primary generalist music teachers during the 20th century to the present. I have included extracts from my personal biography and my family's stories, as part of the narrative approach, to illustrate certain aspects of my discussion of the music education literature in part three. In part four there is discussion of the literature related to the development of a musical self and identity.

LOCATING THE STUDY

PART ONE

Symbolic Interactionism, Constructionism, Social Constructionism, Social interactionism and Interpretative Interactionism.

Symbolic interactionism is a social psychological theory (Schwandt, 1998). As this study uses symbolic interactionist theory as a sensitising framework, I propose to give a brief overview from Mead's (1934a) own lectures, collected together after his death, before broadening the discussion of symbolic interactionism as it has developed over time, been adapted and critiqued. *Mind, self and society* was published in 1934. This collection of Mead's lectures gives an important insight into the way he thought about the human mind, the self and the individual's relationship to the society s/he belonged to. There have been many critiques of Mead's (1934a, 1982) theoretical conceptualisation and the way Blumer (1954, 1969, 1980), a pupil of his, developed symbolic interactionist theory from Mead's initial theories to create a usable methodology. Mead, if alive today, would not recognise the label attached to his thinking. In this study the students were within the natural context of their course which was socially and culturally rooted in the early 2000s. Interactions between the students, the course, schools and with their tutors, as they constructed and re-constructed their musical identity, were important to capture for this study.

George Herbert Mead was clear the individual behaved in relation to the social group. As a social psychologist he considered

The social act is not explained by building it up out of stimulus plus response; it must be taken as a dynamic whole-as something going on-no part of which can be considered or understood by itself-a complex organic process implied by each individual stimulus and response involved in it.(Mead,1934a, p. 7)

In his analysis of how humans behave he rejected behaviourist views that did not take into account the social context. It will be seen in part four that the development of a musical self for becoming a primary school teacher is dynamic and complex due to the social and cultural contexts within which the students were working. However Mead (1934a) did acknowledge social psychology had its roots in behaviourism. The meaning derived from the uses things are put to is very much in a Lockian (John Locke, 1690) tradition, but Mead was keen to explore the unobservable behaviour of the individual and the way the individual makes meaning as part of the social group.

It is behavioristic, but unlike Watsonian behaviorism it recognizes the parts of the act which do not come to external observation, and it emphasizes the act of the human individual in its natural social situation. (Mead, 1934a, p. 8)

He had as his starting point the social context as the driver and individuals fit their behaviour to the social group rather than the other way round. Mead (1934a) explored the way humans make meaning. In discussing the mind he considered meaning comes from intelligent social acts where one individual adjusts and responds to the signs and stimulus provided by the other. The social act is what holds the meanings together. The individuals through being able to get inside the mind of the other can respond appropriately. The students' responses to the expectations of them having to teach music were being shaped by the interactions they had and were having during their own schooling and then in training.

The response of one organism to the gesture of another in any given social act is the meaning of that gesture.....objects are in a genuine sense constituted within the social process of experience, by the communication and mutual adjustment of behavior among the individual organisms which are involved in that process and which carry it on. (Mead, 1934a, p. 78)

This was developed into the use of symbols and signs to make meaning within given systems. Wittgenstein said that: 'Every sign *by itself* seems dead. In use it is *alive*.' (1953, p. 432). Talking about the realisation of the self and self consciousness Mead stated:

We are, especially through the use of vocal gestures, continually arousing in ourselves those responses which we call out in other persons, so that we are taking the attitudes of the other persons into our own conduct. The critical importance of language in the development of human experience lies in this fact that the stimulus is one that can react upon the speaking individual as it reacts upon the other. (1934a, p. 69)

This study set out to explore the processes of the students 'taking the attitudes of the other persons' and the complexities in the construction of their musical selves. Important to this process is the use of language.

.....stimuli are the essential elements in elaborate social processes and carry with them the value of the social processes. The vocal process as such has this great importance, and it is fair to assume that the vocal process, together with the intelligence and thought that go with it, is not simply a playing of particular vocal elements against each other. Such a view neglects the social context of language. (Mead 1934a, p. 69)

He was trying to ensure his students understood even without language the human organism can prescribe meaning to symbols but language is a very particular symbol. It has an impact on the way individuals can share meanings and have a universal understanding of objects and ideas in the world. I would suggest different types of language create certain responses in the individual because of the social and cultural context and this was pertinent to this study. Language here remains a symbol but a complex one so the language does not make the meaning that is already in the individual however it gives the ideas form. The work of Saussure (1974) on the distinction between the signifier (written word, sound, image) and the signified (the actual concept, meaning of the symbol) is important in taking this aspect of Mead's thinking about language further. This related to the way the students made meaning in their interactions based on short hand common sense understandings of language such as piano (signifier) as a short hand for musical skills in the western high art music tradition (signified) (Saussure, 1974).

Meaning can be described, accounted for, or stated in terms of symbols or language at its highest and most complex stage of development (the stage it reaches in human experience), but language simply lifts out of the social process a situation which is logically or implicitly there already. The language symbol is simply a significant or conscious gesture. (Mead 1934a, p. 79)

Exploring the musical identities of the students already in place had to be through the ways the students described and changed their descriptions of themselves over time. The students were finding language to try to articulate their inner musical selves to make it explicit to themselves and others as they sought to gain the required professional body standards to be generalist primary teachers of music.

Having identified how the mind works in the individual and the way an individual's mind makes meaning within the constraints of the social act, defined by the social context, a brief exploration of how Mead discussed society seems necessary.

In the community there are certain ways of acting under situations which are essentially identical, and these ways of acting on the part of anyone are those which we excite in others when we take certain steps. (1934a, p. 261)

Mead appears to mean the individual and the group are interacting within the constraints of 'ways of acting' but the individuals, through the symbols they use, are reinforcing to others ways of operating in a particular social context. Something I

was aware of as I worked with the students and observed their behaviours and interactions in music workshops and in school.

There is no necessary or inevitable reason why social institutions should be oppressive or rigidly conservative, or why they should not rather be, as many are, flexible and progressive, fostering individuality rather than discouraging it.....without the organized social attitudes and activities by which social institutions are constituted, there could be no fully mature individual selves or personalities at all. (Mead 1934a, p. 262)

It is clear from this 'the social' in Mead's thinking preceded the individual and shaped the individual. The self is rooted in the society which shaped him/her. For the students in this study they were developing as teachers within a particular social framework of the English national curriculum of that period (DfEE, 2000). The schooling system, within which these students had been formed musically and were now trying to become teachers, had particular sets of codes and 'organized social attitudes'. Mead acknowledged individuals change society but this he stated still came from the society that shaped the individual. He used the example of individuals of genius.

.....such an individual is divergent from the point of view of what we would call the prejudices of the community; but in another sense he expresses the principles of the community more completely than any other. (Mead 1934a, p. 217)

He says

The great characters have been those who, by being what they were in the community, made that community a different one. They have enlarged and enriched the community. (1934a, p. 216)

It can be seen here the individual, even though bringing about change, does so in Mead's view, and my own, from within the community.

3. 1. 1 Beyond Mead – Symbolic interaction realised

As developed by Blumer (1954, 1969) from Mead's (1934a, 1982) theoretical conceptualisation, symbolic interaction is about human beings creating meanings as 'purposive agents' through acting towards objects and people. Meanings are derived from the communications between and among individuals. The meanings derived by the individual are created and refined through interpretation of symbols 'given out and given off' (Goffman, 1959, 1984) by others within each interaction. In all interactions between individuals the communication is based on the use of

symbols. These can range from a look or the appearance of an individual, as well as language used and the way things are said. This was particularly pertinent for the students in this study as they were involved in different interactions during the course both within and outside the music components of the degree. The context is part of the system. Individuals intentionally and unintentionally 'give out and give off' (Goffman, 1959) symbols in their interactions that are interpreted by the individuals present in the context. Kinch (1963) identified symbolic interaction as four inter-related parts, suggesting the individual has self awareness, an internal perception of how others respond and what they might be thinking, the actual responses and attitudes people have towards us and finally our own actions and behaviour.

Blumer (1954, 1962, 1969) developed symbolic interaction into a methodology which could be usefully used in researching 'human group life'. Whilst critical of Mead for not developing his ideas into a methodology, he was clear Mead was the key theorist.

Only G. H. Mead,has sought to think through what the act of interpretation implies for an understanding of the human being, human action and human association. (Blumer 1969, p. 79)

Blumer (1969) acknowledges the importance of Charles Horton Cooley (1902) who introduced the 'looking-glass self'. Mead (1934a, 1982) had obvious resonances back to Cooley through the way we envision ourselves within the attitude and responses of the other in interactions in the social situation. Cooley stated

A social self...might be called the reflected or looking-glass self...A self-idea...seems to have three principle elements: the imagination of our appearance to the other person; the imagination of his judgement of that appearance, and some sort of self-feeling,... (Cooley, 1902 reprinted in Manis and Meltzer 1978, p. 169)

Mead (1934a) and Cooley (1902) were both putting the human actor in direct interaction with other human actors. Blumer defined symbolic interaction as the

.....distinctive character of interaction as it takes place between human beings...The peculiarity consists in the fact that human beings interpret or "define" each other's action instead of merely reacting to each other's actions. (Blumer 1969, p. 79)

The importance of this self recognition goes further into the conscious world of the individual who is constantly reflecting the world, objects, signs, symbols, interactions, inner conflicts to him/herself. Once the human being is asleep the

conscious world is not there as it does not have the human agent acting purposefully towards it. This continuous process of reflecting to ourselves led to the conception of the human being as continuously creating and recreating themselves. The students in the study were re-constructing their musical self as they interacted but it was clear they were also resisting re-construction and looking for confirmation of their social construct through the recognised dominant social and cultural processes of defining a person as musical or not.

Berger (1963, p. 106) stated

.....the selfis rather a process, continuously created and recreated in each social situation that one enters.....

For me individuals are in the 'process of becoming' from the theoretical perspective of 'symbolic interactionism' (Hartley, 1992; Harter, 1993, 1999a, 1999b; Petkus, 1996; Roberts and Bengston, 1993; Sweet, 1999). All of these writers use a common symbolic interaction theoretical framework. They were all interested in the way the self 'becomes' within interactions but they came from very different types of research. Sweet (1999) was considering the way college students reshape themselves in the light of initiation rites. He discovered that in this reshaping process they manipulate symbols, social relationships and make different definitions of themselves depending on the situation. The students in this study were definitely undergoing a 'reshaping' process within the music sessions, and in their training as a whole, but were still holding on to their definition of not being musical.

Harter (1993, 1999a, 1999b) was interested in the way self-esteem was built as children and adolescents 'become' within interactions and make comparisons of themselves in the light of others' abilities. Harter (1993) discussed the impact of self-esteem through levels of support and praise or approval people receive. This feedback loop is an important feature of symbolic interaction and relevant to the way the students in this study were using approval and support in the building of self-esteem in music. Petkus (1996) was interested in the development of creativity within the individual. He applied a clear symbolic interactionist framework to his design, research and analyses of data when looking at the motivations within creative behaviour.

Hartley (1992) comes from a communications perspective to focus on 'organisational socialization'. She combines symbolic interaction theory with cultural theory to work out how the individual and the organisation interact for the

culturisation of new managers. She uses 'socialisation' as her term. The students I studied were also being socialised and enculturised into teaching. In each new school placement there was always the students' need to 'fit in'. Roberts and Bengston (1993) were interested in the way children built their self-esteem into adulthood through the close relationship with a parent. The difference between sons and daughters was their focus. The parental approval and encouragement of the students in this study was influential in whether they went to, and continued to go to, music lessons as children and their self image as musical or not.

3. 1. 2 Critiques of Symbolic Interaction

Whilst symbolic interaction has been very useful over the years it has not been without its critics. Hogg and Abrams (1998) discuss the concept of self within sociology and social psychology and they state

.....while social psychologists have placed increasing emphasis on the structure and content of self (Higgins, Klein and Strauman, 1984; Markus, 1977; Markus and Nurius, 1984), sociologists have placed more weight on self as a *process*. (Hogg and Abrams, 1998, p. 132)

They recognise Mead identified the self as a social construct (Mead 1934a, p. 384). Hogg and Abrams (1999) consider symbolic interaction has had very little impact upon social psychology from where Mead (1934a, 1982) was located. They recognise it has been taken up far more by sociology through people like Bergen (1963), Burr (1998, 1999, 2003), Garfinkel (1967), Gergen (1985, 1990), Gergen and Gergen (2005) and Goffman (1959). Hogg and Abrams (1999) identify the key issue as the lack of focus social psychology places on language as a major influence on the development of the self in society. I feel the many layers of language and forms of communication such as language as gesture and symbols appear to be missing (Goffman, 1959; Saussures, 1974). There is a relationship to the language of the arts (Langer, 1942, 1980) and in particular music (Swanwick, 1999) here that is followed up in part three of this review. Mead (1934a), of course, thought language was important as a means of sharing the inner self. Later readings of Mead's work consider this was pivotal (Blumer, 1969, 1980). Language afforded the speaker the tools to address both the 'I' (inner ego and active agent) and the 'me' (social self and passive audience) (Hogg and Abrams, 1998, p. 188).

Shrauger and Schoeneman (1999), in considering the way symbolic interaction has been useful in researching the self, think areas of Mead (1934a, 1982) and Cooley's

(1902) original conceptions have been neglected in recent research. They think most research has focussed upon the 'impact of direct feedback from others' (Shrauger and Schoeneman, 1999, p. 37). However 'being in the presence of others' can impact on the way people behave. For the students in this study being in music sessions with me seemed to be impacting on the way they were defining themselves musically. Shrauger and Schoeneman (1999) return to Goffman (1959) to support this way forward. They go on to highlight the work of Fisher and Nadler (1976, 1977) that focussed upon self esteem built upon a response to the manner in which people interact and act towards the individual. Comparisons of behaviour between people that influence self evaluation is under-represented in the literature although there are some studies such as the one by Morse and Gergen (1970) looking at job applicants' assessment of themselves in comparison to the other applications. This self evaluation fits into Quinn's (1997) discussion about cultural schema and for me is very relevant to the way the students in this study constantly compared themselves musically to one another within the sessions. This, I will argue in the findings, directly seemed to impact on their construction of a musical self.

Shrauger and Schoeneman (1999) also raise the area of indirect affect. This was pertinent for me because of the impact other tutors' and teachers' comments, generally to the whole cohort, were interpreted by the participants in this study.

..other people may indirectly affect one's self-perceptions when they are observed making evaluations of other individuals. (1999, p. 38)

Within the Mead (1934a, 1982) and Cooley (1902) tradition Stryker and Statham (1985) look closely at social interaction and discuss the way the self emerges from this. However from a critique of *symbolic interaction* the new concept of *interpretive interaction* arose.

3. 1. 3 Interpretive Interaction – Denzin

An important critique of symbolic interaction I feel has come from Denzin (1989a, 1989b, 1992). The issue many writers have with Mead's (1934a, 1982) thinking is the lack of methodology that can be applied to research. Denzin (1970) in *The Research Act in Sociology* analysed the inter-relationship between the theory of symbolic interaction and how this might become a method. In doing so, whilst he still takes a symbolic interactionist approach, the seeds of his difficulties with

symbolic interactionism can be seen. He had, at that time, an issue with the lack of a careful sociological perspective upon the analysis of everyday interactions. Denzin (1970) suggests even though the researcher would be observing the interactions, the symbols and signs the participants use, there should still be a formal theory derived from sociology. I would agree with this analysis and the importance of social constructionism becomes clear. It is clear he was, at that time, already viewing the research methods as in need of interpreting the interactions. I feel he was developing the opinion that instead of 'symbolic' it should have been 'interpretive' interaction.

It is clear Mead (1934a, 1982), Blumer (1954, 1962, 1969) and others such as Cooley (1902), Goffman (1959, 1984) and Berger (1963) acknowledge what the individual is doing in the interactions is 'interpreting' the behaviour of the other. The individual then reflects this back to the self to work out the response and action, within that interaction, as it dynamically changes in the moment and in the specific context. As I worked with the students this was something I was considering. Hence Berger's (1963) idea of creating and recreating the self in the interaction is pertinent here. Goffman's (1959, 1984) 'given out' and 'given off' concepts were very important and the impact of these 'given out' and 'given off' symbols were evident in the interaction between the students, between the students and me as their tutor and between the students and the teachers in the placement schools.

Denzin's (1989a, 1989b, 1992) 'interpretive interactionism' grows directly out of his critique of symbolic interactionism by forming a postmodernist version. He considers symbolic interactionism is not sufficiently interpretive. I think what Denzin is doing in this process is reconceptualising symbolic interactionism for a sharper and more clearly defined methodology for the research context of the latter part of the twentieth century and beyond. This methodology still has much of Mead (1934a) and Blumer's (1954, 1962, 1969) theoretical perspective in place but the importance of the interpretive emphasis rather than just the symbolic focus is key. Other writers, discussed above, had instead been either ignoring symbolic interactionism or 'tinkering' around the edges. Schwandt (1998) states

Denzin finds several faults with the Blumer-Mead version of symbolic interactionism: a naïve empirical realism, a romantic conception of the "other," and a conservative social philosophy. (Schwandt, 1998, p. 234)

Schwandt goes on to state that Denzin in putting his interpretive interactionism together is trying to avoid the faults by not

.....over theorising the presentation of the voices, emotions and actions – that is the lived experiences - of respondents.
(Schwandt, 1998, p. 235)

Through the use of an 'oppositional cultural aesthetic' Denzin (1992, p. 151) considered interpretive interactionism needed cultural criticism. He was drawing upon post-structural philosophy. This, he considered, would enable connections to be made between the way individuals make their meaning in their everyday interactions and the way the meanings are developed through communication processes which 'shape the meanings that circulate in everyday life' (Denzin 1992, p. 96). I found this way of conceptualising the interactions I was observing very relevant. Interpretive interactionism gave me a way of operationalising the methodology.

However I do not fully support Denzin's (1992) critique. He appears to have been guilty of reading into the Mead/Blumer conceptualisation of symbolic interactionist theory elements I do not think are there. I would suggest there is not "a romantic conception of the "other" or "naïve empirical realism". It can be argued there is a 'conservative social philosophy' to symbolic interactionism, however I feel this is more related to the cultural schema (Quinn, 1997) of the historical period within which Mead and Blumer were working. As with the work of Dewey (1916) the theories were issues of their time and therefore the arguments were countering dominant views of people at that time. I feel this is where Denzin (1989a, 1989b) might have been trying to develop a paradigm shift (Kuhn, 1962) but he is still heavily dependent upon the core ideas developed by Mead (1934a, 1982). Denzin continues to write for the *Symbolic Interaction* journal (2001, 2002, 2003) and relates much of his recent analyses through symbolic interactionist theories but very much from an interpretist perspective on the interactions. His key imperative seems to be the need for a tight and robust methodology within interactionist theories which I applaud.

I recognise that examination of the different perspectives within these theories has supported my thinking during the study and my perspective and understanding changed as the study progressed. Goffman (1959, 1984) in his consideration of the actor/performer/audience implications of symbolic interactionism, interprets the

essence of human beings as 'purposive agents'. Denzin's (1970) analysis of symbolic interactionism and his reconceptualisation (1989a, 1989b) has had a strong impact on the way I have been able to reconsider the interactions of the students through the more focussed lens of interpretive interactionism. Examination and interpretation of the students' many interactions during the course had embedded in them much of Mead's (1934a) analysis of the way humans interact in socially constructed contexts. Denzin (1989a, 1989b, 1992) provided me with the legitimisation to use interpretive processes so that I could explore the way the students' selves emerged (Stryker and Statham, 1985) from each interaction. This provided me with a stronger methodological process for interpreting the interactions. Denzin (1989a, 1989b, 1992) has developed an analysis that has a strong sociological methodology to support the interpretation of the interactions. This leads me to consider the literature on constructionist and social constructionist theories.

3. 1. 4 Constructionism and social constructionism

An exploration of constructionist theory (Parker 1998) was important. Constructionism is a varied theoretical position with many different ways of conceptualising it. As Gergen and Gergen (2005, p. 2) state 'Contemporary constructionism has multiple roots'. Foster (1998) discusses the many debates that have emerged over the 1980s and 90s saying within the different 'encampments' of constructionism and social constructionism

The lines of debate are confusing with criss-crossing alliances and numerous border-crossings, some counter raids. (Foster 1998, p. 108)

In this thesis I have to focus the discussion and cannot fully explore this complex field. For the purposes of this study I was interested in the idea that the individual is constructed. I agree all human action is constructed. Constructionism is derived primarily from psychology but taken up by sociology more particularly in the field of social constructionism. In social constructionism the individual is constrained by the social constructs of the society of that time. This was very true for the students in the study through the dominant social discourses surrounding music education in England. However from Burr's (2003) critique of social constructionism she considers there are many different ways it has been interpreted and psychologists and sociologists both need to be more open to the dual way the individual and society interact. This resonates back to the discussion above on symbolic and interpretive interactionism. She returns to the work of Berger and Luckmann (1966,

1967) to support her argument and Berger (1963) was definitely a direct descendant of the Mead-Blumer theoretical position within symbolic interactionism. Berger and Luckmann (1966) became very influential once their book 'The Social Construction of Reality' was translated.

I found that Kuhn (1962) adhered to the notion of the 'communal origins of knowledge' (Gergen and Gergen, 2005). I will be concentrating on his work in part two but within this section need to locate his work within social constructionism. Kuhn (1962, 1970) was clear that any ways of knowing the world were constructions agreed by a community of researchers taking a particular perspective on the construction of that knowledge. The way the construction was undertaken relied on the paradigm the researchers were committed to. They had to play by agreed rules. There had to be a consensus about what counted as the paradigm and therefore for the subsequent knowledge generation of the research to be valid within that paradigm. What he was arguing was the need for seekers of knowledge to be open to paradigm shifts and to recognise the constraints of viewing the world from one paradigm. Constructionism does not have to apply the rules of the social to the generation of knowledge from this theoretical position. The individual it could be argued can construct the self without reference to the social or cultural context. However this would severely limit the individual's abilities to live within the rules and constraints of the social world (Mead, 1934a, 1982; Blumer, 1954, 1962, 1969).

In this study the students were bound by the rules of teacher education and socially constructed perspectives of music education. Understanding the 'social' in social constructionism and the impact social constructionism has on individuals is at the heart of this study. Wittgenstein (1953, 1972, 1978) talked about language games we all have to engage in to be able to extract socially rooted meanings and shared understandings. Key thinkers within social constructionism who have conceptualised the field, through the idea of communally constructed knowledge, are therefore relevant to this study (Berger and Luckmann, 1967; Billig, 1997a, 1997b; Burr, 2003; Kuhn, 1962, 1970; Garfinkel, 1967; Gergen, 1994; Gergen and Gergen, 2005).

Aspects of social constructionism became more influential as I re-analysed the earlier data. Social constructionism influenced my analyses of data involving the students' perception of constraints upon them and my later thinking about the implications of the way the students used the societal norm of western high art

music as criteria to judge themselves within the context of music education. The relationship of discourse analysis to social constructionism became interesting once I considered the work of Bernstein (1996, 2000) and his version of discourse theory. Again Burr (2003) critiques the range of discourse analysis carried out and the differences according to whether the researcher is a psychologist or a sociologist or someone from outside these disciplines, such as me, using discourse analysis as a useful framework.

Initially in the study, it was the individual interactions and the symbols that were immediate to those interactions informing the collection of my data. These provided useful ways of conceptualising data collection and analyses. Social constructionism and social interactionism (Foster, 1998) provided me with useful ways of conceptualising the study. Social interactionism for me seemed to be refining the way that social constructionism could investigate, through qualitative approaches, the interactions within the socially constructed contexts. Jacob (1987, p. 3) had set out how 'assumptions about human nature and society' were at the root of investigating human interactions within society through qualitative approaches. She discussed the way ethnography focussed upon communication through 'patterns of social interaction' (Jacob, 1987, p. 18). In this study however I felt I needed to focus upon three of the traditions. The dominant discourses for me were from symbolic interactionism, social constructionism, and Denzin's (1997) interpretive interactionism. Denzin's analysis and development of interpretive interactionism provided the most appropriate perspective to draw on in support of possible limitations in symbolic interactionism. Social constructionism as conceptualised by Garfinkel (1967), Gergen (1994), Gergen and Gergen (2005) and Burr (2003) was consistent with the use of symbolic and interpretive interactionism for examining the students' interactions and construction of a musical self for teaching.

LOCATING THE STUDY

PART TWO

3. 2

PART TWO

Paradigm Shifts, Discourse Theory and Cultural Schema

The way I have been able to consider the literature and the methodology all spring from the use of the theories discussed in part one. I used symbolic interactionist and interpretive interactionist theories with social constructionist theory to create the paradigm this study is set in. It was from Kuhn's (1962) work I was able to conceptualise my paradigmatic position. So his work is pivotal in my development of the above theoretical position and the way I could critically consider the literature. I therefore return to Kuhn's (1962) work, along with Bernstein's (1996, 2000) discourse theory and Quinn's (1997) cultural schema theory for a more detailed discussion. These three theories supported my analyses of the literature and the methodology. In this next section it is the methods of literature analyses that are central.

3. 2. 1 Kuhn – his theory of revolution, evolution or resistance to change.

.....normal science often suppresses fundamental novelties because they are necessarily subversive of its basic commitments (Kuhn, 1962, p. 5).

Kuhn (1962, 1970) critically analysed the way the scientific community researched and reported on research. He considered there was an issue with the way the community became comfortable within established norms and this inhibited the search for truths. Through his analyses he thought there was a need for the community to be shaken out of their 'taken for granted assumptions'. This for him needed theoretical position changes and reconceptualisations of the frames within which the thinking and theory building were occurring. If the scientific community were not prepared to examine their frames of reference then he could not understand how they would be able to cater for unexpected and new theories and ideas outside their particular frame. This made me think carefully about the changes over time in music education. Through the lenses of symbolic and interpretive interactionism and social constructionism Kuhn (1962) had provided me with a way of operationalising the methodology rooted in these theories. I was able to think about the processes of examining the dominant discourses in the way they were symbolically and socially constructed. Kuhn (1962) talked about the need for a revolution in the way research was conceptualised. In his seminal text *The Structure of Scientific Revolutions* (1962) he discussed the need for shifts in 'paradigms' that would

allow for new epistemology within a solidly considered ontology. These paradigm shifts should then impact so

...a scientist's world is qualitatively transformed quantitatively enriched by fundamental novelties of either fact or theory (Kuhn, 1962, p. 7).

What was central for him was that any quest for new knowledge must be founded upon a clearly thought out paradigmatic position. This preceded any study or quest for new knowledge. A paradigm for Kuhn (1962), then taken up by the social science community, consisted of the ontology – what the researchers thought about the way things are, and the epistemology – what the researchers thought could be known. From this they could develop their methodologies. The key to a shared understanding in any field of knowledge was however dependent upon a shared view of the world, or starting point; in other words that particular research community's shared paradigm.

Many researchers draw upon Kuhn's (1962) work to conceptualise their research and in fact, at one point during the 1970s, his was the '*most frequently cited book in the English language*' (Gergen and Gergen, 2005, p. 2). For me his work has been significant in order to conceptualise the way I have examined the music education literature and different dominant theories over time and the way I conceptualised my methodology (see methodology section for the details of the impact of his work on the methodology). In using Kuhn's (1962) idea of examining what paradigm is being used by a writer or collection of writers in a field I have tried to consider the assumptions behind the espoused approaches to teaching music to children. These assumptions and dominant theories, at certain historical points, had an impact on the way teachers were trained in music education methods and changed, or did not change their practice. It also impacted on the way music curricula were conceived and changed over time and what, at any historical and cultural moment, became the dominant curriculum. The students in this study had been pupils in school at different periods in time and therefore subject to different music curricula. Kuhn (1962) argued paradigms remained reasonably stable because of the way the traditions are passed from mentor to new researcher

.....who learned the bases of their field from the same concrete models. (Kuhn, 1962, p. 11)

The music education world definitely inducts new entrants through the mentorship process described by Kuhn (1962) thus limiting change and challenge to the dominant discourse. Elliott (2005) and Woodford (2005) are right about the politeness of the research community. I consider there has to be a call for a significant challenge to the taken for granted practices and curricula in music education for a paradigm shift to occur.

I considered there was an imperative to use Kuhn's (1962) ideas to examine the music education literature. It became clear much of this consistency of valuing the 'classical tradition' over other content and approaches was due to the way musicians are inducted into music education as teachers. When they become teachers they continue with this as the basis for their philosophy. These musician teachers and musician researchers are instrumental in developing and delivering the content of the curriculum and the pedagogic approaches within the classrooms. I include myself in this as a music educator and music researcher.

The change in a paradigm is often because the present rules do not seem to help develop the theories (Kuhn, 1962, p. 69). These occur when there are changes in the way society develops or when there is a cultural shift. At key points such as the introduction of the national curriculum there is a rethink in music education and questions are asked which directly links to Kuhn's analysis; 'Crises and the emergence of scientific theories' (Kuhn, 1962, chapter 7). Small's (1977) analysis of the dominance of western high art music should have been one such occasion but this does not seem to have impacted very deeply into the practices of music teachers. In music education what must to be considered is the way musicians as teachers change or hold on to the way they were taught, and the value system and philosophy of music and music education they have. Kuhn's (1962) idea of stable paradigms due to traditions and how these are passed on is key to the dominant value systems and practices of music practitioners. New music education ideas emerge usually when education as a whole is being changed (Cox and Hennessy, 2001; McCarthy and Goble, 2005; Paynter, 2002; Paynter and Aston, 1970; Pitts, 2000; Rainbow, 1985, 1998; Reimer, 1970, 1989, 2003, 2007; Swanwick, 1968, 1996, 1999, 2001). The 'Schools Council' (1968) survey showed pupil disaffection with school music. This was another 'crisis' that prompted a big rethink in approaches to teaching music. I will return to this in the examination of

the music education literature, but first I discuss Bernstein's (1996, 2000) discourse theory.

3. 2. 2 Bernstein's Discourse Theory

In considering the music education literature, through the overarching idea of Kuhn's (1962) paradigm shifts, my more detailed analyses arise from the types of discourse within the music education community. The way they discuss 'best practice' and curriculum content often reveal what is valued and considered to be the desired outcomes of music education. For me Bernstein's discourse theory (1996, 2000) provided a framework to conceptualise the music education community's discourses. Bernstein's (1996, 2000) discourse theory is based around two types of discourse; the horizontal reflecting the everyday 'common sense' discourse, for example the students' personal taste in CDs and bands; and the vertical discourse related to formal structures and ways of knowing the world, for example the national curriculum for music (Bernstein, 2000, p. 157). Bernstein's theory was drawing upon a tradition from Bourdieu (1991, 1993), Giddens (1990, 1991) and Habermas (1992). He set this theory within the field of discourse analysis. This field continues to present the two types of discourse in opposition. Bernstein critiques the way this

.....homogenises these discursive forms so that they take on stereotypical forms where the differences and similarities are emphasised. It is not unusual for one form to be romanticised as a medium celebrating what the other form has lost. (Bernstein, 2000, p. 156)

The two types of discourse considered prior to his new forms were categorised as the 'schooled' or 'official' knowledge as opposed to the 'common sense/everyday' or 'local' knowledge. In critiquing the way these two types of knowledge were placed in opposition he felt there was a need to develop a new way these forms could be conceptualised. They could then be more accessible and relevant to use in research and interpretations.

The justification for yet another language can only be whether, on the one hand, its use enables a more productive, a more general perspective, and on the other hand, whether it leads to new research possibilities and interpretations. (Bernstein, 2000, p. 156)

I consider Bernstein's theory has provided me with new possibilities and interpretations in this study.

Firstly I present his horizontal and vertical discourse theory before discussing how these relate to Vertical Knowledge Structures and Horizontal Knowledge Structures.

3. 2. 3 Horizontal and Vertical Discourse

Bernstein's starting point with the development of his theory was to 'take as criteria *forms of knowledge*' (2000, p. 156). Thus the horizontal and vertical discourses are ways of knowing the world and in the case of this study the musical world. Horizontal discourse is in line with the local, everyday, common sense knowledge but for Bernstein this is 'segmentally organised' (2000, p. 157). The segmentation of this type of knowledge is due to 'the way that culture segments and specialises activities and practices' (2000, p. 157). Bernstein uses as his definition:

A Horizontal discourse entails a set of strategies which are local, segmentally organised, context specific and dependent, for maximising encounters with persons and habitats. (2000, p. 157)

In isolating two types of strategies, for the way horizontal knowledge occurs, he uses the ideas of *repertoire* and *reservoir*. *Repertoires* are the strategies each individual develops and the whole community has a *reservoir* of strategies. He discusses the notion of the exchanges and building of these *repertoires* and *reservoirs*. He considers the important factor is avoiding the isolation of the individual from the community so more of the *repertoires* come into line with the *reservoirs* of the community. He sees the relationship between the individual and the community as dynamic enabling both to expand their repertoires and the community's reservoir. This is dependent on the way communications flow between individuals and the society. Provided there are no barriers the flow between society's reservoir and the individual's repertoire develop both. However, I would say this would be within the parameters of what is accepted as the 'common sense' discourse, at that time and in that community. The barriers in music, for the students in this study, were the vertical discourses of the hegemony of western high art music. I suggest they were also apparent in the reservoir within the society from the horizontal discourse. The explicit and implicit transmission of music education practice, in forming each student's repertoires from the reservoirs of that community, were important factors in the way each student conceptualised a musical self.

The structuring of the social relationships generate the forms of discourse but the discourse in turn is structuring a form of consciousness, its contextual mode of orientation and realisation, and motivates forms of social solidarity. Horizontal discourse in its acquisition becomes the major cultural relay. (Bernstein 2000, p. 158)

Therefore for me what is relayed and culturally embedded is historically and socially bound to the prevailing milieu of any particular time and context. The way the 'valuing' of western high art music runs through the horizontal discourse both from the reservoir of society to the repertoire of the individual and vice versa seems an important way of conceptualising the 'cultural relay'. This will be important when I discuss the changes over time in music education thinking.

Vertical discourse however is a

.....coherent, explicit and systematically principled structure, hierarchically organised...or a series of specialised languages with specialised modes of interrogation and specialised criteria for the production and circulation of texts as in the social sciences and humanities. (Bernstein, 2000, p. 157)

Here Bernstein (2000) is presenting two types of vertical discourse through ways of knowledge structures. Vertical discourse is the official way of constructing knowledge and I suggest what 'counts' as knowledge within a culture and society at that time. The context and the prevailing milieu impact on what knowledge and vertical discourse is valued at any one time in history. The flat earth society ruled once but no more! Looking for a 'revolution' (Kuhn, 1962) or even political challenge (Woodford, 2005) and radical debate in music education and research (Elliott, 2005) has proved difficult because of the dominance of the vertical discourse in music education. Vertical discourse is different from horizontal discourse in the way it is more linear and has transferable knowledge validated by the disciplines within it. Bernstein (1996, 2000) conceptualises the formation of knowledge within vertical discourse through two knowledge structures – vertical and horizontal. He has developed a very useful model (Bernstein, 2000, p. 168) that indicates the way he considers the vertical and horizontal discourses unfold into the knowledge structures and the way the two discourses relate to one another. It is relevant to present a brief overview of these so it later becomes clear how I apply his theory to interrogate the music education literature. A brief example may help at this point. I have used the vertical discourse in examining the types of approaches and dominant

music education discourses over time whilst considering the impact that these have had on the education of the children and relevance to their everyday horizontal musical tastes and engagement.

3. 2. 4 Vertical Knowledge Structure and Horizontal Knowledge Structure

Within Vertical discourse there are two knowledge structures; Vertical Knowledge Structure and Horizontal Knowledge Structure. These vertical and horizontal modes should not be confused with his overarching vertical and horizontal discourse but they do relate to these. The relationship is the horizontal knowledge structures are segmented within the disciplines of knowledge formation but the vertical knowledge structures lead from a broad base towards a consensus of a particular concept or idea that emerges as the dominant knowledge. Bernstein (2000, p. 168) demonstrates the vertical knowledge structure as a triangle and acknowledges there will be multiple triangles. However, his underlying aim is to have as broad a base to the triangle allowing for a strong development of a unifying concept at the apex of the triangle. Thus from this route the vertical discourse is developed and distributed as knowledge through the formal processes of vertical knowledge structures. Vertical discourse is also distributed through the more segmented horizontal knowledge structure. In music this would equate within the horizontal knowledge structure to the separate music disciplines (e.g. ethnomusicology, psychology of music, sociology of music, history of music) and activities (e.g. learning instruments, taking graded examinations, different music curricula). In the vertical knowledge structure I would suggest in music education the consensus leads to the hierarchy of western high art music as the pinnacle of human musical achievement at the apex of the triangle.

Horizontal knowledge structure has within its mode of distribution both a weak and strong grammar. Bernstein (2000, p. 163) states that one of the difficulties with the horizontal knowledge structure is the large 'range of languages' within it. By this I suggest he means the different disciplines with their own paradigms and ways of creating knowledge. This leads to a lack of translation between the different forms of knowledge creation. Again the examples from music education are the different but related fields of psychology of music, philosophy of music, sociology of music etc. which are all discrete ways of knowing about music and music education. They are often segmentally developed. I consider dilemmas in music education development have occurred, and at times

continue to occur, because of the segmental development of the disciplines. The knowledge from one discipline does not easily translate to the other disciplines. Bernstein (1996, 2000) uses the field of sociology as his example which also has many different forms of knowledge creation within it and I would suggest the constructionism, symbolic interactionism and related fields discussed above also apply here. He compares the different types of knowledge created by the vertical and horizontal knowledge structures. In the former he considers that these project forward but in the latter they are rooted in the past and have a built in obsolescence.

.....the contributors to *Horizontal Knowledge Structures* have no means of insulating their constructions from their experience constructed by *Horizontal discourse*. The contributors cannot think beyond the sensibility which initially formed them, a sensibility embedded in a knowledge structure and on an experiential base, local in time and space. (Bernstein, 2000, p. 167)

The 'strong grammar' of horizontal knowledge structures appears to be more like the vertical knowledge structure but is developed from discrete disciplines. I take this to mean the research methodology that produces the knowledge is within a more positivist paradigm and the creation of knowledge is therefore more akin to the vertical knowledge structure. The 'weak grammar' however is more in line with a lot of the constructionist, interpretivist paradigms where the individuals' voices are heard and the knowledge creation is 'grounded'. Bernstein (2000) seems to be implying a hierarchy of value to these different forms of knowledge through the way these are explained but I think his intention was to legitimise both forms of knowledge structure and to emphasise that horizontal discourse can and does relate to knowledge creation within the weak grammar of Horizontal Knowledge Structure.

3. 2. 5 Tacit Transmission

Within the 'weak grammar' Bernstein (2000, p. 169) identifies two transmission modes; explicit and tacit. He suggests that the crafts are a weak grammar and transmitted tacitly. Individuals are *shown* as in horizontal discourse and then *do*. In music the craft of learning an instrument is very often passed on through *demonstration* and then the pupil *does the action* and so the process is passed through tacit transmission. This is very much segmental in nature and learning the violin does not transfer to learning the oboe. Other parts of the craft of music as in music notations also form part of the tacit transmission and the notation

learning is linked to the process of learning an instrument within the classical tradition. However the learning of an instrument through the popular culture process tends to be learned by trial and error and rarely draws upon notation (Green, 2001b). This craft knowledge is far more in line with horizontal discourse. However, through the tacit transmission process, this type of learning is part of the weak grammar of the horizontal knowledge structure and is located within Bernstein's (2000) vertical discourse.

3. 2. 6 Discussion of horizontal and vertical discourse

Did the students I studied develop a subject specific horizontal discourse that was more linear because of their cultural schema (Quinn, 1997)? Or was the segmentation of their musical identity caused between their horizontal discourse and the vertical discourse of the culture of music education derived from society's value system of 'good' musical outcomes? Bernstein (2000) acknowledged horizontal discourse is likely to be contradictory in nature although he considers it is less segmental within a specific text, in this case music identity, than if it was between texts. I think a common sense view that pervades is music education should be of quality and therefore the music should be drawn from the classical tradition because that is perceived as 'quality music'. This would explain, for example, Kenneth Clark's intervention as secretary of state for education to ensure the transmission of the 'classical' tradition in the music national curriculum. This appears not to have been challenged by teachers. They seemed more concerned about who would teach the music national curriculum and how they would teach it if they didn't have the knowledge and skills. Outside the realm of music education individuals judge quality in music they listen to, and buy, from the whole spectrum of what Elliott (1995) describes as MUSIC.

3. 2. 7 Bernstein's notion of oppositional discourse.

In the way that Bernstein discusses the oppositional approach to the different discourses there is a link to Paulo Freire's (1970) work. Freire (1970) clearly set out to redress the balance between the two types of discourse 'official' and 'everyday' as his interpretation was of a political power oppression of the ordinary people by authority through the different forms of discourse. The ordinary people were excluded from participation in power because they were excluded from the official forms of knowledge through that type of discourse. There is a link to Woodford's (2005) discussion of the need for political activism

in the music education community. There is also a connection to the empowerment of the students in this study through the opening up of the influence of the western high art music tradition to scrutiny.

Bernstein (1996, 2000) recognises that the separation of these discourses leaves the majority of the complexities of the inter-relationship between these two forms untouched. I would say unknowable if the discourse analysis is so polarised. Whilst Bernstein (1996, 2000), I suggest, does not go far enough into a way of accounting for the similarities and I would say the direct connections and interdependence of these two forms of knowledge, he does provide me with a very useful starting point to consider the literature and analyses of data. Part of the dilemma I have with all the discourse analyses is the separation of the two forms of knowledge and I can see that separation provides useful ways of categorising the different forms but it also shuts down the possibilities of seeing the interdependence of these forms of knowledge within an individual and within the way groups of people value or do not value types of discourse.

I will be discussing in part three an underlying assumption in music education that western high art music is more valuable than the popular music of the mass of society. Western high art music sits within the official knowledge, while popular music is the everyday/local knowledge. Freire (1970) wanted to empower the ordinary people to understand the official language of authority so they could join the debate and have power over their own destiny. However if we consider Freire's (1970) aims with Best's (1992) description of feeling being reasoning and reasoning being feeling in a complete interdependence then I think the discourse each of us use is far more connected and complex than any theory of discourse analysis is presently providing. Perhaps there needs to be a diagonal line or route between these polarised positions. The music education community in recent years has been trying to develop this middle line of discourse about music education and the overall cultural grip of western high art music is losing power over other forms of music within education (Bowman, 2003, 2005a, 2005b, 2005c; Elliott, 1995, 2005; Green 2001a, 2001b, 2002; Hargreaves, MacDonald and Miell, 2002; Hargreaves and Marshall, 2003; Hargreaves, Marshall and North, 2003; Hargreaves et al., 2007; Paynter and Aston, 1970; Paynter, 1982, 2002; Small, 1977, 1990, 1999; Swanwick, 1968, 1988, 1994, 1999; Woodford, 2002, 2005). However there is a divide between the music valued by music teachers and the music education community, and

that valued by pupils and many generalist teachers in primary schools. This is the official versus the local discourse and seems to be central to a lot of the issues within music education for these students.

3. 2. 8 Cultural Meaning and Cultural schema.

As I considered the paradigmatic shifts in the music education literature I was struck by the way some of the writers discussed the different forms of music and what was of 'value' and what was 'popular' (Rainbow, 1985, 1998; Reimer, 1970, 1989, 2003, 2007; Scruton, 1997, 2007; Small, 1977, 1990, 1999; Swanwick, 1968, 1979, 1988, 1992, 1994, 1998, 1999). What was influential upon my thinking was the literature related to 'cultural meaning' leading to 'cultural schema' and in particular the work of Strauss and Quinn (1997). This informed the way I considered the hegemony (Bocock, 1986; Williams, 1977) of western high art music and how it is transmitted across and within generations, through the thinking and practice in music education. Below I locate Strauss and Quinn (1997) in the field of psychological anthropology and psychologically constructed 'cultural meanings'. This leads specifically into Quinn's (1997) idea of cultural schema theory used particularly in the methodology as a lens to consider the analyses of data. However here it is discussed in relation to my examination of the music education literature.

Quinn and Strauss (1997) are both cognitive psychologists who work within psychological anthropology. Their main idea is to ensure the 'cognitive' is not absent from any discussion or investigation of meaning making within cultures. They acknowledge 'culture' as a term is in flux within the psychological and sociological communities. The tension appears to occur when the term is not viewed holistically. It is clear that even those who do not think cultures exist cannot get away from using culture as a concept. It is most useful for conceptualising the way humans are organised and transmit meaning over generations. It also supports analysis of the way meaning is transmitted between individuals and groups of individuals. Clifford acknowledges

.....while conceiving of collective identity as a hybrid, often discontinuous inventive process,' that 'Culture is a deeply compromised idea I cannot yet do without. (Clifford, 1988, p. 10)

It is clear the term culture is useful. Strauss and Quinn (1997) acknowledge that as a concept it is still useful although it is used in different ways by different

writers across the field of anthropology from both psychological and sociological persuasions. The self, the building of identity and issues of hegemony in part four of this literature review are related to this debate about culture. Here it is important to establish how Strauss and Quinn (1997) have argued for a cognitive centre to any concept building about the way the individual and the group interact to arrive at meaning. This is derived from shared understandings and experiences producing 'cultural meaning'. Anthropologists appear to have a consensus that 'cultures' are both dynamic and moving and have

.....highly stable, pervasive, and motivating assumptions that can be widely shared within social groups while variable between them. (Strauss and Quinn, 1997, p. 4)

These two positions, held concurrently, are important when I come to consider data and the music education literature. Music education has changed and moved over time with the prevailing educational and social context but has also had a 'highly stable, pervasive and motivating assumption' that western high art music is the valuable outcome of good music education. This directly links to Kuhn's analysis about the stability of research communities through the mentorship process discussed above (Kuhn, 1962, p. 11)

3. 2. 9 Meaning and culture

Culture as meaning is therefore a problematic area because these two competing and complex views are bound to create many difficulties in gaining meaning. Hannerz (1992) thinks, in the latter part of the twentieth century, culture has been about meaning. Strauss and Quinn (1997) discuss the different concepts of meaning from John Locke onwards, who they say

.....argued that linguistic expressions are the external, public mark of ideas in people's heads and gain their meanings only in relation to those ideas. (Strauss and Quinn, 1997, p. 5)

Strauss and Quinn (1997) suggest that Locke's idea went out of favour briefly bringing in behaviourist theories of 'stimulus and response' to language and moved to 'looking for meaning of a sign'. Key ways of viewing this came from Wittgenstein (1980) through his idea of observing to see how a *sign was used* and Saussure's (1974) semiology theory where the *sign is only important when it is within the whole system of those signs* – the signifier and the signified. Derrida (1982), however, as a poststructuralist did not seem to think there were any sign systems that remained in a stable form but instead these were in a

continuous state of coming to be; 'deferred' meanings. Strauss and Quinn (1997) reject all three of these dominant ways of conceptualising meaning derived from Wittgenstein, Saussure and Derrida. Strauss and Quinn define these three perspectives as

.....meaning-is-use; meaning-is-place-in-a-system-of-signs;
meanings-are-endlessly-deferred (1997, p. 5)

However it appears many of the writings (Clifford and Marcus, 1986; Clifford, 1988; Eagleton, 2000; Geertz, 1973a, 1973b, 1983; Gergen, 1990; Williams, 1977; Willis, 1990a, 1990b) about culture, meaning and self are reliant on the impact and paradigm shifts in these positions and ideas. From the social constructionist and symbolic interactionist perspectives I cannot reject these three and in particular the second and third definitions. However what Strauss and Quinn do consider using is a 'cognitive paradigm' with a combination of approaches:

.....aspects of earlier behaviourist(s) (meanings are defined by their stimuli and responses) and ideational (meanings are ideas in people's heads).. (1997, p. 5)

In exploring Quinn's (1997) cultural schema theory I consider the way she develops it is not inconsistent with the idea of 'meaning-is-place-in-a-system-of-signs'. It is clear that 'deferred meaning' does not fit with her theory. 'Meaning' for Strauss and Quinn (1997) is developed from intrapersonal and extrapersonal structures. The intrapersonal is where the person is developing their own 'schema, understandings and assumptions', the extrapersonal relates the intrapersonal to 'world structures' (Strauss and Quinn, 1997, p. 6). Obviously this was important in the approaches I took to the study. Strauss and Quinn (1997) consider these two structures are developed from 'meaning as a momentary state'. Their definition of schema taken from Rumelhart et al, (1986, p. 18) is schema as

.....networks of strongly connected cognitive elements that represent the generic concepts stored in memory (Strauss and Quinn, 1997, p. 6)

With their concepts of meaning, schema and view that culture(s) are both very stable and dynamic and moving they consider people make cultural meaning from their shared experiences through personal interpretive frameworks in that moment (Strauss and Quinn, 1997, p. 6). They say

.....a schema is cultural to the extent that it is not predetermined genetically...each person (is) a junction point for an infinite number of partially overlapping cultures (Strauss and Quinn, 1997, p. 7).

The idea of overlapping cultures is vital in any examination of music with the everyday music of the participants in this study and the writing about this within the music literature (Green, 1999, 2001a, 2001b, 2002; Small, 1977, 1990, 1999) and the much larger body of work related to western high art music.

Strauss and Quinn (1997) do not consider culture is an entity, or people can only share cultural meaning within one time or place. It is therefore possible cultural meanings are shared across time and different places. These views gave me a powerful way of investigating the 'tacit transmission' within a horizontal discourse and horizontal knowledge structure (Bernstein, 2000). When examining the way the music education literature and the students in this study developed ideas and approaches, whilst still holding onto particular assumptions about music of value, I felt I needed to follow Strauss and Quinn's exploration.

.....to examine socialization in greater detail to learn the concrete forms of extrapersonal culture in learners' worlds and to examine what learners internalize at different points in their lives from experiencing these things. (Strauss and Quinn, 1997, p. 8)

Whilst it might appear I am taking a rather eclectic approach in using Quinn's (1997) 'cultural schema theory' from within an apparently opposing paradigm to symbolic interaction and social construction, I feel it is helpful when trying to critique the changes in music education. Western high art music culture continues to be such a dominant force and critical interrogation of the music education literature cannot come solely from one perspective. This would be consistent with Kuhn's (1962) idea of the process of paradigm shifts. The cognitive psychological approach to the narrow construct of cultural schema theory provides a useful lens to critically examine my taken for granted assumptions about western high art music and music education. I do not feel this is inconsistent with taking an overall symbolic and interpretive interactionist and social constructionist approach to the study. In drawing upon Gergen's (1990) work Quinn (1997) is clear that culture, the self and identity are constructions and in this there is a coming together of the psychological and sociological worlds.

3. 2. 10 Quinn - Cultural Schema Theory

So what is 'cultural schema theory'? Quinn (1997) was interested in the processes that occur when an individual internalises culture. The key attribute she had noticed through her research was the 'durability' of individuals' cultural understandings. She wanted to understand how this 'durability' occurred within a rapidly changing world where individuals so obviously adapt (Quinn, 1997, p. 89). Key to her conceptualisation of cultural schema is the way she looks at the 'organisation of systems' enabling individuals to *repeatedly* make the 'same associations'. The fact she is a cognitive psychologist, with the way she perceives culture(s), meaning making and the intrapersonal and extrapersonal, has to be recognised as her starting point. Cultural schema is therefore examining the way the individual builds the connections cognitively (schema) that are rooted in the shared extrapersonal experiences and understandings of the cultures around the individual as s/he develops. This part of Quinn's (1997) cultural schema theory was essential to my understanding of the durable nature of the students' constructions of musical selves.

Quinn's (1982, 1987, 1991, 1996, 1997) research was specifically related to Americans' views of marriage through the analysis of the metaphors they use. Through metaphors she was examining the roles people take, the expectations that appeared to be the dominant shared culture of a group and the institutional constraints upon the way the individual built up strong and durable schema that were culturally rooted. This mirrored the processes I found in data in each of the student's stories.

3. 2. 11 Situated early childhood neural connections and emotional arousal

These 'cultural schema' seemed to Quinn (1997) to be learned early in the individual's life and were associated with emotional arousal. From cognitive psychology there is a consensus about the way neural connections are made. Neurons

.....activated by co-occurring features of experience, physical changes in the neurons strengthen the connections between and among them (Kandel, Schwartz and Jessell, 1995, p. 479 & p. 667; Merzenich and Sameshima, 1993, p. 190)....environment determines which features of experience co-occur....a large part

of that environment is culturally constructed.....(Strauss and Quinn, 1997, p. 90).

The particular view of neural connections being 'hard-wired', through the experiences within an individual's environment from an early age, form the basis of the way Quinn (1997) conceptualises the process of 'durability' within the cultures an individual is located in. 'Situatedness' is a particularly important aspect of how the individual experiences the world and therefore the cultures s/he encounters. This is relevant to this study through the 'situatedness' of the students' learning. The environment provides the foundation to the connections made and the culture is transmitted through the types of discourses which occur. Quinn (1997) considers when a young child in an emotionally aroused situation experiences the cultural norm of that group the neural connections become 'hard-wired'. This is the basis of cultural schemas that remain durable even in the face of the changes in the society and community around the individual. The implications of this thinking became a very useful tool for analysing the way the participants in my study made judgements about themselves. Their stories of strong emotional experiences in early musical interactions emerged strongly in data.

3. 2. 12 Stereotypes and communal re-inforcement

There seems to be a circular process of re-inforcement of stereotypical views within particular groups. When a society holds a stereotypical view of a particular group, in the case of this study 'musicians', the society continuously reinforce this view through short hand communications. For example whenever I am in a group of people and I am asked what I do, at the mention of music I can guarantee at least one person will say 'I'm tone deaf' and others will join in with the discussion about 'being' or 'not being' musical based on an assumption about singing, instrumental and notational skills and abilities. Immediate resonances for me occurred when I read about the way Quinn (1997) described the use of 'stereotyping' by groups leading to 'self-reinforcement' of a cultural schema by the individual.

I will argue below that the music education community appears to go through a process of re-inforcement of key assumptions related to western high art music.

...by behaving in a way that confirms others' schemas about them, people often prompt responses from these others that reflect the others' interpretations and that re-elicits, and thus

reinforce, the same behaviour that confirmed the others' schema in the first place. (Quinn, 1997, p. 92)

This last statement is, for me, pivotal in the way music in our culture has been, and continues to be, transmitted culturally. It also impacts on the way these ideas are received and internalised by the individual forming 'hard-wired' cultural schema. This often leads to the individual forming a cultural schema about whether s/he is musical or not. Cultural transmission is a central part of music education. What is being culturally transmitted is examined below. This also fits into the way symbolic interactionism has been defined and used by Mead (1934a, 1982) and Blumer (1954, 1962, 1969). By using cultural lenses to view the interactions and interpret them Denzin's (1992) interpretive interactionism becomes relevant.

3. 2. 13 Teaching and learning and cultural schema

The role of 'bad' or 'good' musical experiences in early childhood is often a feature of how an individual develops a musical or non musical identity. These music experiences are usually from within a teaching and learning situation. The durable outcomes whilst intended to have a positive impact do not always produce this in the learner.

Teaching is almost always designed and conducted to the end of making learning durable. (Quinn, 1997, p. 93)

This relates back to the emotional arousal and learning in early childhood. There is a body of research (Freeman, 1991, p. 81-82; Gruhn, 2002; McGaugh, 1989; Squire, 1987, p. 39-55) that recognises the role of emotional arousal and the impact this has on strengthening neural connections particularly if these are present during or straight after the individual's experience of an activity or learning moment. Quinn (1997) highlights this point specifically to the durability of schema learned in infancy related to strong feelings of survival and security.

3. 2. 14 Social evaluation

Social evaluation is also a way cultural understandings become durable according to Quinn. In discussing social evaluation by the individual she states

.....when learned through approval and disapproval and associated with the strong emotions that accompany those-social evaluations of oneself and others can be very durable indeed. (Quinn, 1997, p. 95)

The link between hard-wired schema and the emotional experiences with approving or disapproving atmospheres became a vital part of the way I was able to analyse the students' stories.

3. 2. 15 Resistance – institutional constraints

The final ingredient of Quinn's (1997) 'cultural schema as durable' is the difficulty for an individual to make changes because of the dominant 'dispositions' of others and social/cultural 'norms'. Music education could be considered the institutional constraint impacting on whether the students in this study might change their hard-wired cultural schema about the musical self. The weight of the cultural norm underpinning the music curriculum and the expectations of the types of musical outcomes desired and valued by the music education community, education community and government form a powerful constraint for any individual. This I suggest below creates a 'resistant' context surrounding the individual making the process of change too difficult and therefore the individual does not change.

3. 2. 16 Summary of Quinn's Durability of Cultural schema

In summary Quinn (1997) has five ingredients to the durability of cultural schema. Firstly is the development of neural networks from experiences situated within a culture and reinforced by the culture. Secondly the level of emotional arousal, particularly in the early years of an individual's life, can ensure the experience becomes 'hard-wired'. Thirdly the teaching and learning environment is set up to make durable connections in the schema. These teaching and learning situations are culturally rooted. If emotional arousal through approval and disapproval forms part of the learning environment the individual will make strong neural connections into the cultural schema. Fourthly the individual and group have a way of using stereotypes that serve as reinforcement processes in a circular form. So the group and the individual are constantly checking for the norm against each other based on the stereotypes. Lastly if the individual wants to make a change unfortunately the 'changing' process can become too difficult because of the resistance within the particular culture. The result is often that the individual does not think the effort of trying to 'swim against the tide' is worth it and reverts to the 'hard-wired' cultural schema. I would suggest Kuhn's (1962) analysis of the issue in research communities fits extremely well into the notion of hard-wired cultural schema. Clearly hard-wired schema resistant to change make paradigm shifts difficult.

LOCATING THE STUDY

PART THREE

3. 3

Part Three

Introduction

The analyses of the literature occurred through the use of Kuhn's (1962) paradigm theory enabling me to investigate the different theoretical positions and whether there have been any 'revolutions' taking place. I wanted to examine the types of changes and the impact of those changes in approaches and theories in music education over the last century to the present, with particular reference to the last 50 years. I have included extracts from my personal biography and my family's stories, as part of the narrative approach, to illustrate certain aspects of my discussion of the music education literature. Bernstein's (1996, 2000) discourse theory provided me with a way of critically exploring the types of discourse the various theories and paradigms uncovered from a Kuhnian (1962) perspective. Concurrent with a consideration of music education paradigms and resultant types of discourse, I drew upon Quinn's (1997) cultural schema theory. Quinn's concept of 'hard-wired' cultural norms resistant to change enabled me to examine the discourse on music education. There appeared to be value laden assumptions about what should be taught and intended outcomes of music education within the UK. Was music education hard-wired to certain paradigms making a revolution (Kuhn, 1962) impossible? These three theories have been discussed in part two.

3. 3. 1 Music Education and its paradigms

One of the issues in music education clearly highlighted by Elliott (2005) is it has lacked a consistent critique and open debate about ideas as they are proposed and changed. He feels unlike other disciplines, that have a long tradition in this type of discourse, music education is relatively new to this way of thinking.

.....many music educators still consider it impolite, inappropriate, unprofessional, or heretical to debate ideas, philosophies, methods, and institutions in our field. (Elliott, 2005, p. 4)

Woodford (2005) goes much further in his warning about issues in music education. He considers it is vital for music educators to understand the

.....larger political movements, issues and agendas shaping public education throughout the West. (Woodford, 2005, p. 57)

He suggests if teachers of music and music educators do not understand these debates and 'their own culpability in the societal devaluing of music education' (2005, p. 57) they will not be in a position to fight for music in the curriculum. Woodford (2005) is clear that in the 1950s and 1960s, with the aesthetic movement and the civil rights campaigns, music educators were far more willing to debate and fight for all children to have access to music education. Here he is not advocating a return to the aesthetic position (Leonhard, 1968, 1999; Reimer, 1970, 1989, 2003; Schiller, 1794; Scruton, 1997, 2007). Woodford's (2005) tension, as he sees the issue and I would agree, is with the teachers who thought the outcome and aim of music education for all children was to induct them into the 'classical tradition'. There is strong criticism for those who thought

.....all children everywhere should aspire to and attempt to uniformly replicate "definitive" expert performances of western "masterworks". (Woodford, 2005, p. 58)

Elliott's (1995, 2005) criticism along with Woodford (2005) and others such as Bowman (2003, 2005a, 2005b, 2005c) and Small (1977, 1990, 1999) have been that music educators are not building their own philosophies of music education and therefore are not in a position to argue for the way music curricula are constructed. Music educators (this includes music teachers) are then unable to critically consider what should be taught in schools and how it should be taught. I completely agree it is essential to have a clear philosophy of music education drawn from an understanding of the wider disciplines; psychology, sociology, musicology (Elliott, 2005; Bowman, 2003; Hargreaves, 1986a, 1986b) but importantly to have a political dimension (Woodford, 2005; Gould, 2007; Riemer, 2007) to ones thinking about the role, place and shape of music education for the cultural context of the time. This is very relevant for the introduction of the music national curriculum in England. It certainly appears, and I would support them, that Elliott (2005), Bowman (2003), Woodford (2005) and Small (1999) are trying to mobilise the music education community towards a 'revolution'. Even Reimer (2007) who for so long has held to the importance of quality classical music and the aesthetic tradition is now considering how to bring equity and justice into music education through the democracy of each culture's popular tradition. The trend to consider music education within a wider political context is just beginning to emerge (Allsup, 2007). Certainly polite acquiescence in the dominant trend of the moment will not bring about a paradigm shift (Kuhn, 1962).

It also takes a long time for ideas, once raised, to percolate through into having impact on the ground in the everyday practice of teachers (Hargreaves, Marshall and North, 2003). Hargreaves (1986a, 1986b) discussed the importance of music psychology taking a wider perspective into social and cultural fields to ensure children's learning in music was seen in the natural context. From his work music psychology research has been slowly developing, through the 1990s to the present day, into more studies related to the examination of musical self (this is discussed in part four). However has it created a revolution that impacts on the way the students in this study were viewing their musical selves as generalist primary teachers? In 2007 music education research is still considering the impact of the western high art music training of many secondary specialist teachers and how this supports their development of an identity as a 'teacher of music' (Hargreaves, Purves, Welch and Marshall, 2007).

So have there been 'revolutions' in music education? I would argue there have been paradigm refinements and changes of approach and emphasis focussed upon the best way to transmit western high art music skills, knowledge and understanding. There have also been many attempts to widen the musical genre included in the curriculum (Blacking, 1987, 1995; Ross, 1995; Small, 1977, 1990, 1999; Swanwick, 1968; Vulliamy, 1977; Vulliamy and Shepherd, 1984). Some of these have been more successful than others. However the teacher identity and musical self of those teaching and researching I would suggest is still predominantly from the 'classical' tradition and I include myself in this.

3. 3. 2 Overview of the trends and movements in music education 1900-early 1940s

Firstly I will briefly outline the key music education trends and approaches and then consider these for paradigm shifts (Kuhn, 1962) and the discourses (Bernstein, 1996, 2000). Within the paradigms I will be considering whether the cultural schema (Quinn, 1997) of the different music education camps (Swanwick, 2001) resist or support 'revolutions'. It is not my intention to detail each of the distant historical movements (1900-1939); others have written extensively about music practice over the 20th century (Cox, 1993; Pitts, 2000; Rainbow, 1985). It is important to chart the movements to be able to judge

whether paradigm shifts have taken place and how resistant the cultural schema (Quinn, 1997) of the music education community has been to change. I can then probe into the movements in music education over the last half of the 20th century to the present.

During this period there were three main approaches to teaching music, 1) Tonic Sol-fa for singing, 2) music appreciation of the western masterworks and 3) the psychological approach to music skills development through aural training, sound discrimination, sight reading and music dictation and harmonisation (Cox, 1993; Pitts, 2000; Plummeridge, 1996; Salaman, 2000; Swanwick, 1996). Overarching influences on thinking during this period were the introduction of the National Songbook building on the work of Cecil Sharp, the Hadow reports (1923, 1926, 1931) on education with comments on music curricula, and, towards the end of this period, the move towards intelligence testing (Seashore, 1938). Throughout this period it is difficult to see any move in the hard-wired cultural schema of the music education community (Quinn, 1997). The discourse in the writings is about approaches and the 'best way' to transmit the cultural heritage (Hadow, 1926, 1931; Pitts, 2000; Swanwick, 1996). The music educators who have charted these changes (Cox, 1993; Pitts, 2000; Plummeridge, 1996; Rainbow, 1985; Swanwick, 1996) do not appear to have questioned the central tenet of the ultimate aim of music education during this period.

In the early 1900s children who attended the elementary schools were taught to sing using the Tonic Sol-fa system (Cox, 1993). It was considered important that children would be able to sing in tune and to read from notation through the development of skills utilising the Tonic Sol-fa system. This was functionalism at work. Anyone working with children was trained in the Tonic Sol-fa system. Rainbow states

In the early days of teacher training(midway through the nineteenth century) it was taken for granted that every elementary school teacher should teach singing,In spite of changes in the choice of methods approved for the purpose this remained the state of affairs until the 1920s, by which time our elementary schools had gained an international reputation for the ability of their pupils to sing at sight. (1998, p. 11-12)

My own grandmother was a musician and was trained as a teacher in the 1920s. The music teacher who taught me in the 1960s was also trained in the

1920s. She was trained as a professional pianist at the Royal Academy of Music but not as a teacher. My grandmother remembered using tonic sol-fa in her early teaching during the 1920s and into the 1930s. At the same time she remembered it was going out of fashion in favour of singing the songs from the National Songbook. The Cecil Sharp movement, led by him, introduced what he considered were 'good quality' folk songs and the heritage of the national songs from the British Isles (Salaman, 2000). Salaman points out

.....the National Songbook was the first and only musical textbook to be commissioned and subsidised by central government. (Salaman, 2000, p. 306)

Clearly the political imperative was to ensure the heritage of 'good music', as defined by the establishment, was being passed on to the next generation. It might be argued the music national curriculum (DfEE, 2000) and the QCA schemes of work for music (QCA, 2000) are also government funded. The vertical discourse (Bernstein, 1996, 2000) through the development of this 'national song repertoire' was to pass on music subject knowledge through vertical knowledge structures. The cultural schema remained hard-wired. No paradigm shift occurred, just a change of focus on the repertoire and method of teaching singing.

The development of the national songbook reflected the nationalist movement in music sweeping Europe at that time. Composers were gathering the folk tunes of their own countries and building them into their music so the traditional music of the country was not being lost (Kodaly, Bartok, Dvorak, Britten, Elgar, Vaughan Williams etc). This was a reaction to the classical and romantic eras in music although Elgar, Vaughan Williams and Dvorak had a great deal of the romantic tradition in their music. However in schools the music 'appreciation movement' was emerging to preserve the 'classical' tradition. They considered the 'narrow' skills based teaching of singing and sight reading was missing the importance of understanding the master pieces of western high art music.

In Wales in the 1920s the composer and conductor Walford Davies was proactive in trying to ensure music education was purposeful, structured and derived from the classical tradition. Davies

.....devised a carefully structured and graded course for use in schools....and regarded a national programme as a means of

making music a more potent force in schools (Plummeridge, 1996, p. 28)

My grandmother taught this programme in Wales and was visited by Walford Davies. Davies was also very popular with the middle classes through his radio broadcasts that introduced people to 'classical' music (Rainbow, 1998, p. 13). Again the discourse was about 'classical' music as the ultimate education goal but in this approach it was trying to open up 'classical' music for everyone. Clearly it appealed to the middle classes. Emerging as part of Davies' programme, and also through the work of Yorke Trotter (1906) (Pitts, 2000), was the idea that children should be more actively involved in music making through the use of recorders and the start of infant percussion bands. The Dalcroze Eurhythmics approach which involved rhythmic movement to music was gaining in popularity. Yorke Trotter (1906, 1907) was ahead of his time, by challenging the 'appreciation movements' approach to music education, however he was building on the concept of 'sound before symbol' introduced by Pestalozzi (Salaman, 2000). He was also in line with the type of thinking used in the Hadow reports (1923, 1926, 1931). Trotter (1906) was considering the approach to teaching music but his purpose was still to ensure the cultural heritage of the 'classical' tradition was being passed on. This hard-wired cultural schema and the dominant vertical discourse of classical music were very much in place.

3. 3. 3 Appreciation movement

As part of the drive to improve music education in the late 1920s and through the 1930s the 'Appreciation movement' (Pitts, 2000) came into the ascendance. Pitts (2000) points out that there was much musical abuse through their practice. The appreciation movement was keen to ensure children would understand, and be initiated into, the finer points of the western high art music tradition. Teachers dissected musical pieces and theory of music became more important. Aural training through listening was central to this approach but the symbol preceded the sound. Prior to, and I would suggest concurrently to, the appreciation movement, singing remained a major form of the music experienced by children in school between the two world wars (Cox and Hennessy, 2001). Certainly there was a trend to music appreciation in secondary education but in what is now early and primary education singing continued to be the main form of activity. The underpinning aim and vertical discourse to both these approaches was the children would be functioning

musicians able to enjoy participating in singing in church and the community (Pitts, 2000; Cox, 1993). Whichever of these approaches was being used it was clear the goal was induction into the body of western master pieces from the 'classical' tradition. Singing in choirs centred upon works from the oratorio repertoire and both my grandmothers remembered being involved in singing Handel's Messiah with Dame Nellie Melba as the soloist. As children they had been taught to sing and sight read. They valued the 'classical' tradition that had been passed onto them and were an example of the success of the dominant vertical discourse. The cultural schema of music educators was western high art music.

3. 3. 4 Hadow reports 1926, 1931

It is important to note that the Hadow reports, which were very influential in the development of teaching practice in the UK, referred to Dewey's (1916, 1938) ideas of education. The Hadow reports (1923, 1926, 1931) were trying to ensure the children were actively engaged and motivated with interesting approaches to learning.

We are of the opinion that the curriculum of the primary school is to be thought of in terms of activity and experience, rather than of knowledge to be acquired and facts to be stored. (Hadow Report, 1931, p. 75)

In the 1931 report they discuss the use of project work. They acknowledged the teachers had to be comfortable teaching in this new way and given time to adapt their approaches to include project work rather than being forced to change. However they did not consider music should be fitted into projects as it needed to be taught for its own intrinsic value (1931). The official discourse is again evident. There are details of a lot of the subjects across the curriculum and there is an appendix dedicated to music and art in the 1923 report. Music is mentioned in the 1931 report as 'not needing' mentioning because it is so important and embedded it does not need special consideration. The international reputation of the children singing at sight was still in evidence.

Of music we need say nothing here except to indicate that we count it among the indispensable elements of the primary school curriculum. The subject enjoys a long established place in primary education, and its teaching in the schools shows a response to the present revival of the art as a constituent of the cultural life of the nation. (Hadow, 1931, p. 79)

There is a clear imperative for the aesthetic and music is very much part of this. The discourse is still vertical and upholding the traditional values of the cultural aesthetic of 'classical' music. The Hadow reports (1923, 1926, 1931) categorise the arts including music under aesthetic subjects which fore shadowed the aesthetic movement of the 1950s and 60s. This aesthetic revival was to come into force during the 1960s. There is still no revolution in cultural valuing and therefore for me no paradigm shift (Kuhn, 1962) in the desired outcomes of music education.

3. 3. 5 Rise of testing and the psychological tradition.

In contradiction to much of the overall tone of the Hadow reports (1923, 1926, 1931) there was a rise in intelligence and ability testing during the 1930s and 1940s. Seashore (1938) was instrumental in bringing about a change to the way music educators thought about teaching and learning in music. He was using psychology to develop thinking about the way the human receives and understands music and how music ability could be tested to support the development of effective teaching methods. Seashore's book 'The Psychology of Music' (1938) had a profound impact on music education, which I suggest still pervades the practice of some music teachers to this day. Swanwick (1996) stated

The model has been pervasive both in research and teaching. In effect it is a model of what counts as musical knowledge. (1996, p. 6)

I would suggest Swanwick's use of the present tense in this statement says a lot about the pervasiveness of this particular thinking in music education. Seashore (1938; Seashore et al, 1960) laid the foundations for ability testing in music of which the Bentley test in particular (1966) had a very profound effect upon many children. There are now adults who define themselves as not musical because they 'failed' the music test including the students in this study. I was one of the lucky ones who found the test very easy but I remember friends being very upset by the process and the results. I can still hear the accusative statement from my friend of 'Oh it'll be alright for you, cos you're musical'.

Wing (1948) also devised a test but the slight difference in his test was he had a music appreciation element to it. Swanwick's (1996, p. 7) critique of this is to compare Wing's (1948) attempts favourably for having the music appreciation aspect not just the test of sound discrimination and timbre of the Seashore

(1938) and Bentley (1966) tests. Wing (1948) was holding onto the 'appreciation movements' ideal of learning music. Swanwick's (1996) criticism of the testing and psychological approaches of that time was the way it atomised music rather than treated it holistically. Hallam (2006) gives a very full account of ability testing, including the critiques, in chapter 4 of her latest book *'Music Psychology in Education'*.

Throughout the pre war period it is clear whatever the method, Tonic Sol-fa, appreciation of music or ability testing to fit to the psychological understanding of how people learn music, the cultural backdrop was still western high art music. Therefore although it is possible, as Plummeridge (1996) does, to label the different approaches and emphases in music as paradigms, the overarching cultural paradigm and the accompanying vertical discourse is still rooted in the 'classical' tradition. So was there any impact on the cultural schema of the music education community that might lead to Kuhn's revolution (1962)? I cannot find it before the second world war. What has occurred in these changes is one of different emphases on approaches but with the same goal in mind; induction into western high art music.

3. 3. 6 Trends and movements in music education from the 1944 Education Act to present day.

In 1944 the McNair report, entitled *Teachers and Youth Leaders*, examined the training and recruitment of teachers and youth leaders for the next generation of school education. The recommendations from this report about the need for qualified teachers at all stages were to be implemented by the Butler Act of 1944 (Education Act, 1944). This set up the primary and secondary school system as we know it today. One of the curriculum areas in which it was clear there would be a shortage of teachers was music. Rainbow (1998) discusses the way the McNair report (1944) identified a probable shortage of music teachers. The report recommended head teachers should be recruiting people to teach music from instrumental teachers, musicians and church organists (McNair, 1944). This was seen to be a short term measure until specialist music teachers had been trained.

.....thereafter, in addition to the universities and music colleges, new or expanded music departments in teacher training colleges would eventually supply a generation of specialist teachers. (Rainbow, 1998, p. 9)

These specialist teachers would continue to be drawn predominantly from the 'classical' tradition. There were issues about the inappropriateness of the training for secondary music teachers (Hargreaves et al, 2007). Rainbow (1998, p. 10) points out many of the secondary teaching courses were not fitting the students to teach effectively in the classroom. They were instead being trained in analysing 'string quartets' rather than learning how to engage children in music making activities. Whilst Rainbow's (1985) analysis of tensions in the way teachers were being trained was valid he did not challenge the goal of the music curriculum and seems to support an elitist view of music with the classical tradition being the top of the hierarchy. Rainbow's issue, (1985, 1998) shared by Plummeridge (1991, 1996), was the people who were being recruited as music teachers although they knew their music, rooted in the 'classical' tradition, they did not know how to teach it. Training for teaching in primary schools was different.

I return briefly to personal experience and family history to illustrate the issue of primary music training and music in school. My father trained to teach in 1948 and taught until 1984. In his training as a primary school teacher, on a two year fast track course, he did not do any training in music at all. He was taught in school through the 1930s and early 1940s at a time of the music appreciation movement and the rise of the psychology approach of sound discrimination and aural training. He remembers singing from the national songbook and having to listen to 'classical music' which he thought was boring. He was expected to pick out which instruments were playing. He was tested in music using a form of the Seashore test (1938; Seashore et al, 1960) and told he was 'tone deaf' and not to sing but to mime. As a teacher he felt the children should undertake singing regularly. Therefore he used a combination of the BBC radio programmes, such as 'singing together', and asking the church organist to teach the children new songs and sing hymns. She was 'classically' trained and her choice of songs came from 'art' music such as Schubert. He continued this practice into the mid 1960s when he was able to employ a part-time music specialist. My father was not alone in this practice and the 'big ideas' of the day, psychology and aesthetics, in music education completely passed by him and his colleagues.

3. 3. 7 Psychology or aesthetics?

McCarthy and Goble (2005) highlight the changes that occurred in the 1950s and that the pre-war functional imperative of music was no longer suitable in the

post war era. Gradually during the 1950s and into the 1960s the purpose of music education was being reviewed and the rise of the aesthetic movement started. This strong vertical discourse (Bernstein, 2000) was to strengthen the status of music as a cultural transmitter of the western 'classical' tradition and the importance of music as an 'art' form in its own right (Langer, 1942, 1980; McCarthy and Goble, 2005; Regelski, 2005; Reimer, 1970, 1989; Scruton, 1997). This was driven by Leonhard through the 1950s

Systematic and consistent efforts to develop an aesthetically valid philosophy of music education are urgently needed at this time (Leonhard, 1953, p. 26)

At the same time McCarthy and Goble (2005, p. 20) say Langer (1942) and Meyer (1956, 1959) were considering 'new psychological approaches to explain music and art'. Swanwick (1994, p. 171) states that Meyer was developing his 'influential theory of music' as

.....meaning arising in response to musical structure, our response to repetition and change framed by our psychological expectations of musical future based on our experience of musical past (Meyer, 1956). (Swanwick, 1994, p. 171)

Hallam (2006) discusses Meyer's (1956) work related to the emotional response to music as still valid today. In 1958 there was a publication 'Basic Concepts in Music Education' (Henry, 1958) that came from the Commission on Basic Concepts established by Music Educators National Conference 1954 in America. This basic concepts approach in music travelled across to the UK and formed the foundation of much of the music curricula during the early 1960s and I would suggest pervaded the teaching up to the introduction of the music National Curriculum in the 1990s (Hallam, 2001; Plummeridge, 1996; Swanwick, 1996). The secondary music specialists were fairly quick to take up the aesthetic notion as a philosophy however at the same time much of their day to day practice was based on the psychological skills and 'basic concepts' approaches.

When I started teaching in universities in the middle of the 1980s, (and through into the 1990s), the music curriculum used with the students was based around the 'basic concepts' approach (Bergethen et al, 1986; Pugh and Pugh, 1998). There was no challenge to the status of western high art music as this was still the aim of music education, even though there was recognition of the

disaffection of youth in music education (Cox and Hennessy, 2001). Cox and Hennessy (2001) highlight the 1968 report by the Schools Council 'Young School Leavers' where

....music was judged to be an irrelevancy in their school experience. (Cox and Hennessy, 2001, p. 32)

The reason many secondary specialist teachers had no trouble taking up the idea of the aesthetic was because it fitted with their own ideas of the intrinsic value of music and of the western 'classical' tradition (McCarthy and Goble, 2005). However this vertical discourse confirming the centrality of western high art music must have been contributory to the disaffection of the school leavers. In the late 1960s aesthetics in music was further reinforced by Leonhard (1968) in his paper '*Human Potential and the Aesthetic Experience*' and then by Reimer (1970) in his book *The Philosophy of Music Education*. Both of these writers based their writing on Schiller's (1794) aesthetics through his *Letters on the Aesthetic Education of Man*, translated in 1967 by Wilkinson and Willoughby.

Who was involved and what were they doing?

....a number of scholars – such as Allen Britten, Harry Broudy, Charles Leonhard, Bennett Reimer, Abraham Schwadron and Ralph Smith – began to work toward formulating a new philosophy built on principles drawn from Western aesthetics. (McCarthy and Goble, 2005, p. 20)

This movement came to the fore, in part, as a reaction to the threat perceived by the access the young people had to their own music through the change in their affluence and the availability of recorded music (McCarthy and Goble, 2005; Rainbow, 1985, 1998). Rainbow (1998) saw this rise in popular culture as far more significant and dangerous. He framed it as a serious issue that secondary teachers would have to overcome. Rainbow (1985) also thought many teachers were abandoning the music of quality to please the range of pupils they now had to deal with in the comprehensive schools.

....musical appreciation lessons were dropped, and the song repertoire shifted away from former tradition by introducing songs of the very type Somervell and Sharp had condemned. And so the process of 'levelling-down',....began its debasing process..(Rainbow, 1998, p. 16)

Concurrently with the aesthetic movement were composers who wanted to make the approaches to music more motivating to children although their central tenet was still from the base of the 'classical' tradition (Paynter and Aston, 1970; George Self, 1972). Rainbow (1985) is equally scathing about the use of George Self's scores that were not standard notation. He recognised the advantages of trying a new approach that could help children to understand the more avant garde composers but in his view the result was teachers

....made a virtue of musical illiteracy, an already strong movement to abandon teaching the use of standard notation received further impetus. (Rainbow, 1998, p. 17)

The discourse is definitely within the vertical frame (Bernstein, 2000) and is about upholding the standards of what Rainbow (1998, p. 14) calls 'serious' music. Swanwick (1979) was keen to point out that the idea of teachers trying to teach music for pleasure would cause difficulties.

....(the) pleasure view of music not only fails to account for some aspects of our musical experiences but also excludes a great deal of accepted repertoire. (Swanwick, 1979, p. 56)

Their vertical discourse clearly indicates there is an 'accepted repertoire' that is not found in the popular music of the youth. However Swanwick had published his book on using popular music in 1968. Music was in need of fighting its ground for the type of music that should be included and therefore what was to be taught and why (Leonhard, 1968; McCarthy and Goble, 2005; Reimer, 1970; Woodford, 2005). The 'aesthetic' argument was seen as an important way to give a rationale for music's intrinsic value; music was still to be drawn from western high art music. Influential to the thinking of these writers in the aesthetic movement were Dewey (1916, 1938) and Langer (1942). Derived from Dewey and Langer was the need for a working philosophy that could support practice. Broudy (1957) and McMurray (1958) both espoused the importance of building a philosophy of music education that came from experience; one that enabled teachers to critically consider what their experience meant and to articulate their beliefs. Leonhard and House (1959) thought music teachers needed a philosophy for their practice and was

....one of the most practical things a teacher can have.
(Leonhard and House, 1959, p. 84)

I would whole heartedly agree that teachers must have a philosophy and this returns to Woodford (2005), Elliott (2005), Bowman (2003, 2005a, 2005b, 2007) and Small (1977, 1990, 1999). However it is not the need for a philosophy I would argue with, it is *what* that philosophy should be. The aesthetic debate further developed during the 1980s and into the 1990s with challenges and counter challenges of defining 'aesthetic' but placing 'artistic' as the focus (Abbs, 1994; Best, 1985, 1992; Swanwick, 1988, 1994, 1996, 1999). However there was not a serious challenge to the cultural schema of the accepted hierarchy of music.

3.3.8 Creative music movement 1970s onward

A more dominant force in the actual practice of teachers in classrooms was the creative music movement in the 1970s. I have already alluded to this above. This was lead by composers such as George Self (1972) with his *New Sounds in the Classroom* and Paynter and Aston (1970) in their seminal text *Sound and Silence*. However these were not new philosophies of music education. These were new approaches to teaching music and were returning to the active role of the learner in the musicians' fundamental activities of composing, performing and listening (Hadow reports, 1923, 1926, 1931; Trotter, 1906, 1907). You will notice here my emphasis is on composing as the first element with listening forming the foundation across all musical activities (Taylor and Clark, 1999b; Prentice, Matthews and Taylor, 2003; Prentice, Matthews, Taylor and Hope, 2007). I will debate my changes to this through my consideration of Small's (1999) 'musicking' later in this section. Paynter and Aston (1970) and Self's (1972) ideas were in partial response to the Schools Council report (1968), the irrelevance of music to pupils, and the issues discussed and arising from the Council's Music committee report (Schools Council, 1971). Cox and Hennessy (2001, p. 32) say the Council's Music Committee report 'addressed the issue head-on.....music teachers needed to develop new ways of working.' Paynter (Paynter and Aston, 1970) was part of the North West Regional Curriculum Development Project (NWRCDP) who

.....developed a collaborative partnership mode of research between teachers, researchers and Local Education Authorities (LEAs). The music panel met between 1967 and 1970 and its report was published as *Creative Music and the Young School Leaver* (NWRCDP 1974). It described work in the classroom that utilised simple instruments, based upon a growing interest in the

creative aspects of music making. (Cox and Hennessy, 2001, p. 32)

In reviewing this discourse those outside music education may find the idea of 'creative music making' rather strange. However this discourse is at the heart of the philosophy of music educators of this period and I would suggest is still very prevalent today (DfEE, 2000b; DfEE, 2000c). Because so much music teaching was based upon appreciation, aesthetic quality and the transmission of the 'classical' tradition the act of children, and indeed their teachers, composing music, and composing music original to them, was just not part of the vertical knowledge structure within music education's vertical discourse (Bernstein, 2000). The separation between the composer and the performer was so embedded in music teachers' and music educators' psyche that any act of composing was considered to be 'creative' rather than just the central part of music making (Ross, 1995; Small, 1999; Spruce, 2001; Taylor and Clark, 1999b). Mozart would have trouble with this separation as for him musicians composed, performed and improvised around their own compositions. For me, once I was able to legitimise my own music practice as a singer song writer, I realised there was no divide between the activities (Elliott, 1995; Small, 1999; Spruce, 2001). However I do not think my practice and the courses I constructed really put this holistic idea across as I intended (Prentice, Matthews and Taylor, 2003; Prentice, Matthews, Taylor and Hope, 2007; Taylor, 1991; Taylor and Clark, 1999b).

In terms of 'creative music' there was already an increasing awareness of Carl Orff's 'active music making' using percussion instruments in the classrooms however this was not based on composing. Many teachers did not really understand what Orff's overall approach was in *Schulwerk* (Orff, 1964) but they liked the bias towards instruments and away from singing (Rainbow, 1985). Many of the teachers were instrumentalists and singing was less natural to them. It also appeared at that time that children were less likely to want to sing (Glover and Ward, 1993; Mills, 1991). This seems to be one of the main reasons Kodaly's method of hand signals to teach singing was seen as less popular, although the Orff and Kodaly methods were both introduced in the 1960s. It required quite a lot of skill and co-ordination on the part of the teacher. Again the system was not fully understood as a holistic approach to music education. The underlying vertical discourse was that these approaches were designed to introduce children to music from their cultural heritage (Plummeridge, 1996).

3. 3. 9 My own involvement

Returning to the creative music movement in the UK Paynter and Aston (1970) were pivotal and along with George Self (1972) they were influential in changing practice amongst newly trained secondary music teachers and the more innovative and forward thinking teachers. At this point my own personal history becomes important. In 1971 I was training to be a secondary music teacher having come from a classical training at the Royal Academy of Music. I came into music teaching at this very interesting time with the work of Paynter and Aston (1970) very new and the issues of pupil disaffection in school music still dominating debate (Schools Council survey, 1968; School Council Music report, 1971). I was being taught by two very different traditions; on the one hand by tutors in the aesthetic and music appreciation camp; and on the other by a tutor Glynne-Jones (1974) and a contemporary composer Frank Martin who had newly entered the 'creative music' camp. Glynne-Jones (1974) used a psychological framework to support teachers in developing children's own music and to give them ownership (Hargreaves and Marshall, 2003) through a more holistic approach to making music. Glynne-Jones's (1974) book 'Music', whilst not entering the mainstream consciousness of music educators, impacted heavily on some of us, including Loane (1984a, 1984b) who I worked with during the 1980s. In the early 1970s I was also able to work with the composer George Self (1972).

Having come from the 'classical' tradition and experienced an unsatisfactory music education in secondary school by an untrained music teacher, my taken for granted assumptions about music education were to be radically altered. All of the music I learned as a practical performer/musician I learned through private music lessons and taking the Royal Schools of Music graded exams during the late 1950s and throughout the 1960s. However I also regularly sang and composed my own songs but this was never something I shared or related to either school music or the private lessons and grades. My songs weren't 'proper' music (Ross, 1998). Singer-song writing formed my horizontal discourse with the formal music training as my vertical knowledge structure. It was not until I entered my teacher training I started to make connections between the different music activities and learning I personally was undertaking as a practicing musician (Best, 1992). I cannot have been the only musician/teacher with this type of segmented horizontal discourse clashing with the vertical

discourse of music education in school. Glynne-Jones's (1974) experiences and training were virtually identical to my own and importantly we were both singers, not firstly instrumentalists as many secondary teachers were.

Paynter and Aston (1970) and Self's (1972) projects were designed to help children to understand the work of contemporary 'serious music' composers or in everyday language 'classical' composers. The discourse is one of 'proper' music or 'serious' composers (Ross, 1998) and the importance is in the status of the music over the popular (Willis, 1990a) or as Rainbow (1998) calls it 'sub-culture'. These were very big shifts in teaching approaches but still not a revolution culturally (Kuhn, 1962) and therefore no paradigm shift. There was still a logical process of change to adapt to the prevailing cultural context of the children but retaining the valued outcome of music education – western high art music. The big difference was these composers were bringing contemporary 'classical' music to children. The works of the minimalist composers such as Steve Reich, John Adams and Philip Glass were not even known by many secondary music teachers and certainly not by most primary generalist teachers. These composers had been developing their work during the 1950s and into the 1960s virtually unnoticed by schools in the UK. At the academy in the late 1960s I attended the contemporary music group and this was a very fringe and marginalised group. The work of Schoenberg, Berg and Webern and that of John Cage (all pre-war composers) were considered to be very modern and 'difficult' when I was taking formal composition classes at the Royal Academy.

3. 3. 10 Did 'creative music' create the opportunity for a paradigm shift?

In 1982 Paynter published *Music in the Secondary School Curriculum* as Cox and Hennessy (2001) say Paynter was 'reticent about its claims.'

It did not try to discover a 'better' way of teaching music...it attempted to promote discussion on the role of the music curriculum;...Its adoption of a dissemination strategy suited its aim to take note of, and learn from, many different trends in class teaching. (Cox and Hennessy, 2001, p. 32)

This is a very interesting discourse as it is not trying to challenge the practices that are already there. The overall goal is synchronous with what was occurring – to induct children into western high art music. I was part of this, in that my aim was to find more relevant and motivating approaches to making music with the outcome that children would be able to understand and derive pleasure from

western high art music whilst also developing their own personal musical expression. In my case I felt contemporary music was much neglected. I also thought the separation of composing and performing had to be reversed and children needed ownership of their music (Prentice, Matthews and Taylor, 2003; Prentice, Matthews, Taylor and Hope, 2007; Taylor, 1991; Taylor and Clark, 1999b).

Cox and Hennessy go on to affirm

....the heart of the project lay in the conviction that the principal characteristic of artistic experience was its creative element. This more than anything else was the *raison d'être* for music's place in the curriculum. (2001, p. 32)

The emphasis in the discourse, but with no change to the cultural schema, is children as composers. From this approach they could learn the musician's fundamental tools of composing, performing and listening (Paynter, 1982; Swanwick, 1979). This thinking of course then became the foundations for the way the music National Curriculum (DfE, 1992; DfEE, 1995; DfEEb, 2000) was formulated and developed in the 1990s and is still with us today.

Plummeridge (1996, p. 2) acknowledges that in the 1970s

.....a number of sociologists, educationalists and musicians argued convincingly that music curricula in schools were dominated by the European 'classical' tradition and advocated a broadening of content to include a greater variety of 'popular' forms.

Swanwick (1968) had tried to argue for the use of popular music within the curriculum but still wanted the teachers to ensure there was a quality of the learning in music central to what was being taught. Hargreaves (1986a) argued for music psychology to broaden out to ensure an understanding of the social and cultural context of the learners.

The concentration on what was occurring in secondary school music education in the 1970s is deliberate because of the impact it had on both the way training for primary generalist teachers (Young, 2001) developed and on the way the students in this study were actually taught. It also, as can be seen, impacted greatly on the way I developed as a music educator. From the work that was happening in secondary education it became clear a different approach to music throughout the schooling system was needed. In primary schools singing and

Orff percussion instruments were used but these were not for composing and in the 1960s and through much of the 1970s primary school music did not change greatly. I started to teach in primary schools in the early 1970s, having been trained as a secondary music teacher. This was not ideal but many secondary trained teachers became primary music specialists (Rainbow, 1985). Whilst learning how to become a generalist classroom teacher I was at the same time at the forefront, with others in ILEA such as Glynne-Jones (1974), in introducing composing and improvising into primary classrooms. There was also an important wider education context that served as a backdrop to these changes.

3. 3. 11 Wider education and research context 1960s, 1970s and into the 1980s.

In the wider education community in the early 1970s and relevant to the way the NWRCDP (1974) developed was the idea of teachers as researchers (Stenhouse, 1975; Yin, 1981) into their own practice and the development of teachers as both an all graduate profession and reflective practitioners (Schon, 1983). At the same time the influence of the Newsom report *Half our future* (1963); which concentrated upon secondary education, recommended the raising of the school leaving age to 16 years from September 1965 and the Plowden report (1967) *Children and their Primary Schools: A Report of the Central Advisory Council for Education* were changing the thinking about teaching and learning in primary classrooms. The Gulbenkian report (1982) for the arts was very much based on Plowden (1967) principles and became hugely influential in the way primary schools started to develop their arts work with children. It however seemed to take longer to change practice in music due to the dominance of specialist music teachers who were slow to see the implications for the music curriculum (Swanwick, 1996; Young, 2001).

Gulbenkian (1982, para. 52) raised the very important question 'Whose culture?' 'Often children live within one culture, while school, for the most part, represents another.' This I feel at this time was particularly true of the difference between music in children's and generalist primary teachers' everyday horizontal discourse and the vertical discourse of school music. The 'culture of selective tradition' (Williams, 1971, p. 66) seemed to fit what the specialists were doing in the way they were choosing from the classical tradition for the 'heritage' to pass on (Gulbenkian, 1982, paras. 53 and 54). I will return to the generalist/specialist debate later in this section.

Thackray's (1974) project *Music Education of Young Children*, which occurred between 1970 and 1977, set out to consider how young children learn music. From this the team were going to devise the aims, curriculum and support materials and information. These materials were aimed directly at teachers who were generalists and probably did not have high levels of music skills or understanding. Thackray's team were keen to support teachers in developing music literacy in the children. The final result was *Time for Music* (1977, 1978 Schools Council). If the teachers were being trained properly why was this amount of support needed? In the mid 1980s there was a survey of Arts provision in Initial Teacher Education programmes. Cleave and Sharp (1986) found a wide variety in the quality and quantity of the provision for music on these training courses.

3. 3. 12 Music Education in the 1980s through my eyes

I need to continue with my personal role in music education to relate the dominant discourse to my own practice. From 1983 onwards until 1993 I was a freelance music education consultant. I taught music on several ITE programmes, both secondary and primary, whilst also working with schools to develop music curricula and assessment. A large part of my time was spent supporting primary generalist teachers in developing music in their classrooms (Glover and Ward, 1993; Hennessy, 1995, 1998a; Mills, 1991; Taylor, 1991; Young, 2001). It was clear many of these teachers had gained little from their initial teacher training in music; some had received no music training at all (Cleave and Sharp, 1986). I worked with primary school music/arts co-ordinators in developing their curricula and policies, but more importantly their practice in how to support their own colleagues to teach music to their classes (Allen, 1988, 1989).

During this time 1984-1986 Kemp was the external examiner for a certificate in music I ran for primary music coordinators at a North East University. He was helpful in supporting my thinking about improvements to music in-service training for teachers. His (Kemp and Wooton Freeman, 1988) thinking about new approaches to primary school music and teacher training was an important influence. I worked closely with Loane in ITE throughout the 1980s whilst he was working on ways of listening to children and thinking about children's compositions (Loane, 1984a, 1984b). Again this had an impact on the way I

developed my practice in children's compositional work and with the student teachers. Loane and I provided a two year consultancy programme for all the music co-ordinators in a large North East Local Education Authority during the second half of the 1980s. This work formed the basis of my research into 'collaborative inset' (Taylor, 1991) which I carried out as part of my Masters studies. However during the whole of this time even though we all used music from around the world (Vulliamy, 1977; Small, 1977) and from different genre there was never a 'revolutionary' change in the overall discourse within the music community and music in schools. There were calls for shifts in the psychological paradigm as mentioned above (Hargreaves, 1986a, 1986b) but no revolution was imminent. The generalist/ specialist debate was dominating the 1980s literature. This debate is still relevant for this study as the students were training to be generalists in primary schools and they would have to teach music to their classes. How would they manage and how would they be supported?

3. 3. 13 Generalist/Specialist debate in primary music teaching

At the start of the 1970s the specialist/generalist debate was just starting to emerge through the work in Reading University of Kemp (Adelman and Kemp, 1992) and Thackray (1974). This concerned who should be teaching music in primary schools and whether all class teachers should teach it or only specially qualified music specialists should teach the curriculum (HMI, 1985, 1989). This issue had emerged during the 1950s, 1960s and into the 1970s in primary education. Children were being taught by specialist music teachers – these were not always trained teachers – because generalist teachers were not being trained in music. The Plowden report (1967, p. 937) had recommended the use of consultancy to raise the standards in music education in primary schools. The report suggested the use of specialists to teach the classes rather than generalists. However it was becoming clear through the 1970s and into the 1980s that there were not enough specialists available (Alexander, 1984) and that the practice of some of these specialists was not moving practice in primary schools forward (Allen, 1988; Gulbenkian report, 1982; Hennessy, 1998; Taylor, 1991; Thackray, 1974). One of the reasons for encouraging class teachers to take music was to counter a perception by the children that music was not necessarily important. If their teacher was neither interested, nor able, to teach them why should they value music (Allen, 1988, 1989; Adelman and Kemp, 1992; Rainbow, 1985). Children had been and continued to challenge the relevance of school music for them (Young, 2001). The vertical discourse was

therefore more concerned that generalists should be 'up-skilled' to take over from specialists. The up-skilling was to help them enter the vertical discourse and the 'classical' club (Cain, 2001).

3. 3. 14 Music specialists in primary schools

Continuing through the 1970s and into the 1980s the most common practice was for primary schools to employ a part-time teacher who would teach all the music, unless a class teacher had musical skills and taught his/her own class (Caudrey and Rodgers, 1984). The vertical discourse reinforced an elitist concept of who could and could not be a musician. This was reinforced in teachers' minds as the majority of these music teachers were trained in the 'classical' tradition. The cultural schema was not changing. I suggest, having worked with a wide range of these specialist teachers during the 1980s, many relied on this elitist perception for two key reasons. The first was to protect their jobs (Caudrey and Rodgers, 1984) and the second was they did not have to become generalist class teachers teaching all the subjects; it was easier to teach one subject.

In the early 1980s with changes to school finances many of these part-time teachers were being made redundant (Caudrey and Rodgers, 1984). At the same time Alexander (1984, 1995, 1997) points out there were many vacancies for music teachers not being filled. One of the main requirements of primary head teachers was the post holder should play the piano (Alexander, 1984, 1995, 1997). This vertical discourse was reinforcing the cultural schema of what constituted valued music skills in primary schools. The ideal for head teachers at this time appeared to be a good classroom teacher who also had musical skills of playing the piano so they could coordinate the music (Alexander, 1984, 1995, 1997; Taylor, 1991). The irony was the head teachers were behind the times in the way many classroom teachers and more and more music specialists were now teaching music without the use of the piano (Glover and Ward, 1993; Glover and Young, 1998; Mills, 1991; Pugh and Pugh, 1998; Swanwick, 1979, 1988, 1994). Was there the hint of a paradigm shift starting (Kuhn, 1962)?

Influential in the debate about generalist/specialist teaching was the inspectorate. Unfortunately they were giving out mixed messages through the 1980s. In 1985 the HMI Curriculum Matters stressed the need for class teachers to take their own music so music was not a 'special case' (Alexander, 1984;

HMI, 1985). The HMI considered the class teacher was in the best position to make connections across the curriculum with music as one part of this (HMI, 1985; Smith, 1987). This was taking up recommendations made in the Gulbenkian report (1982). However by 1989 with the lack of challenge in the music curriculum and progress for the upper primary children, noted from the inspection process, HMI were recommending that these children should be taught by a specialist music teacher (HMI, 1989, p. 343). The discourse was of upholding 'standards' in musical literacy and subject knowledge derived from the 'classical' tradition. The role of music in schools was often as a show case for the school and parents expecting to see children playing instruments in orchestras (Glover and Ward, 1993; Mills, 1991). The students in this study were in this schooling system as pupils.

During the 1980s Kemp's music consultancy courses in Reading University were attracting attention from across the country and this model was being taken up by LEAs and other universities (Allen, 1988, 1989; Smith, 1987). At the same time the educational context added two more ingredients; an all graduate profession and in-service training during the working day (Bottery and Wright, 2000). Five 'Baker Days' named after the Secretary of State for Education were introduced in 1987. The literature on in-service training and professional development mushroomed in this period (Biott, 1988a, 1988b; Day, 1987; Hopkins, 1987; Holly and Southworth, 1989; Joyce and Showers, 1980, 1984; Nais, 1987; Nias and Groundwater-Smith, 1988; Nais, Southworth and Yeomans, 1987, 1989; Pollard, 1987; Rudduck, 1981, 1984; Wideen and Andrews, 1987). The demand for music in-service courses and training also mushroomed and many of the redundant music specialists became music consultants. The *quality* of much of this consultancy was problematic (Taylor, 1991). There was much evidence of music appreciation techniques and skills development based on the aural tests of the Royal Schools of Music grading system and the Bentley test (Bentley, 1966; Cain, 2001; Taylor, 1991). The practice was problematic not only from the perspective of transmitting the cultural norm but more seriously the elitist methods kept teachers dependent on the consultant for activities. The consultants could insure they were continually needed. The teachers were not being helped to develop a philosophy of music education (Bowman, 2003, 2005; Elliott, 2005; Woodford, 2005).

However even with the *quantity* of music in-service one of the barriers to the change in practice in primary schools was the continued hard-wired cultural schema of head teachers, many music consultants/specialists and generalists about what counted as music. The separation between their everyday horizontal discourse evident in their own personal music tastes ranging across 'MUSIC' in Elliott's definition (1995) and vertical discourse of the music curriculum in schools was still apparent. Smith (1987) found successful consultancy and development of generalist class teachers' music practice was dependent upon the organisational ethos of a school. She found when the head teachers were actively involved in Kemp's courses they were able to facilitate class teachers and were less likely to consider pianistic skills and the 'classical' tradition were central. However very few head teachers were able, or willing, to take these courses. On the programme Loane and I ran (1987-1989) there was only one head teacher and he was a music specialist (Taylor, 1991).

With a background context of schools not being able to afford to employ part-time music specialist teachers Allen (1988, 1989) was suggesting it was more important co-ordinators of music had good interpersonal skills, enthusiasm and interest in music rather than actual knowledge or skills. Mills' (1996) review of Ofsted findings suggested the same. At this time I was clearly of a mind all teachers could become teachers of music in primary schools (Taylor, 1991). I also felt to do this they needed the regular and long-term support (Day, 1987; Joyce and Showers, 1984) from a music consultant/co-coordinator with music knowledge and skills. These knowledge and skills for me did include the 'classical' tradition but I also felt these should be more inclusive of MUSIC (Elliott, 1995). Loane and I (Taylor, 1991) encouraged the use of many different 'Music' genres (Blacking, 1987; Elliott, 1995; Kwami, 1986; Small, 1977; Swanwick, 1968; Vulliamy, 1977; Vulliamy and Shepherd, 1984). I thought I was being very progressive and democratic. However, because the teachers felt their confidence and competence was dependent upon entering the vertical knowledge structure of classical music, I willingly supported them. What I tried to do was make the learning of these skills and repertoire as easy and accessible as possible (Taylor, 1991). I was not alone in this type of approach (Bunting, 1987; Cain, 1988; Mills, 1991; Young, 2001). This is the hard-wiring of cultural schema in action when one is not even aware of it. The courses I devised for the students in this study were based on these hard-wired assumptions and approaches of mine.

3. 3. 15 The rise and rise of the music national curriculum

In 1979 Swanwick argued for 'composing, audition and performance' to be central to the music curriculum. Plummeridge (1996) talks about an acceptance during the 1980s of

.....the performing, composing, listening paradigm, as a basis for curriculum design.... (Plummeridge, 1996, p. 2)

What is interesting in the way he states this is the positioning of the three conventions of performing, composing and listening. His discourse has not placed composing as central by putting it first as Swanwick (1979) has. Plummeridge (1996) has the performer as the first convention. There was much debate from Paynter (Paynter and Aston, 1970; Paynter, 1982) onwards with Swanwick (1979, 1986, 1988, 1994, 1999) in the middle of this debate about the position of composition within the music curriculum (Small, 1999; Spruce, 2001). I will return to Spruce (2001) and Small (1999) in particular in looking for a paradigm shift. First I wish to establish the development of the music national curriculum, its underlying discourse and cultural schema and its relevance to this study. The younger students in this study were all taught using the first versions of the music national curriculum during their secondary education.

As part of the process of accepting the 'performing, composing and listening paradigm' (Plummeridge, 1996) understanding how children learned to compose (Loane, 1984b; Swanwick and Tillman, 1986), listen (Loane, 1984a; Hargreaves and Galton, 1992; Hargreaves, 1996a, 1996b; Swanwick, 1988, 1994) and perform (Swanwick, 1988, 1994) were being explored. The most influential of these developmental models was Swanwick and Tillman's spiral in 1986. As Cox and Hennessy (2001, p. 32) state Swanwick (1979, 1986) was trying to 'systematise that growing interest in classroom composition'. The Swanwick and Tillman (1986) spiral and later Swanwick's application of this spiral to improvising, listening and performing (1988, 1994) had a huge impact on the way secondary music teachers conceptualised composition work. It impacted upon the music educators who wrote support books for primary teachers. Mills (1991, p. 98) had the biggest impact upon initial teacher education and in-service training in primary schools through her book *'Music in the Primary School'*. Mills' (1991) success was to explain the Swanwick and Tillman (1986) spiral through examples teachers could use. This meant this particular model had far wider dissemination than other equally interesting models (Hargreaves

and Galton, 1992). It formed an important foundation for the development of the music national curriculum. However it was not without its critics. Hallam (2001) is critical of the Swanwick and Tillman (1986), Swanwick (1988, 1994), Hargreaves and Galton (1992) and Hargreaves (1996) models. She states

.....these models are closely tied to (approximate) ages, the implication being that musical development is normative, stage-based and age-dependent. They also describe rather than explain the progression of musical development (cf. Hargreaves and Zimmerman, 1992). (Hallam, 2001, p. 10)

Whether flawed or not the importance of these models in the development of music programmes has been considerable (Mills, 1991; Swanwick, 1988, 1994, 1999) but it has not changed the vertical discourse about what type of music is of value in education.

From the 1988 Education Act until the implementation of the music national curriculum 1992 to 1995 (phased in) the fight was on first for the position of music in the national curriculum and then the content and structure. Swanwick (1998, p. 24) highlighted

The Working Group was anxious not to confine musical experience in schools to the western classical tradition. Indeed, in their Interim Report they appeared to get their examples of various musical styles slightly out of balance and a small but vociferous group of academics critical of current developments in music education were quick to respond in the press.

Swanwick goes on to reveal that a 'balance' was, as he puts it, 'restored in the final version, but there is no sense in which western classical music is to be an exclusive cultural locus' (1998, p. 24). Ross in 1998 was still exploring actual practice and he decided

Despite the pioneering, innovatory work of John Paynter and Keith Swanwick, school music has remained largely alien to most children – that it still pretty much remains so..... 'Proper music', in the public mind, is the music of the Enlightenment tradition, ... (Ross, 1998, p. 258)

Earlier in his discussion he identified what he thought people considered to be proper and improper music. Ross (1998, p. 256) said

....proper music' was written between the years 1600 and 1900....Improper music is more or less everything that has happened since.

This is, of course, not his thinking and he is clearly appalled by this but he is making the point that the western high art culture is still very much the dominant vertical discourse in modern education at the time he was writing six years after the introduction of the first music national curriculum and a year before version three. The impact of the music national curriculum can be seen in Stalhammar's study (2003). He was studying the way fifteen year olds experience music

....together with their view of music, from the point of view of social background, environment, identity and cultural norms.
(Stalhammar, 2003, p. 61)

The specific questions he used with the participants, particularly those related to the values they attribute to music, were interesting. Importantly his research is based around the perspectives of the participants and not of the school. The works of Willis (1990a, 1990b) and Williams (1958) create a counter argument to western high art music providing resonance with this study supporting my thinking about the 'real' musical interests of the students.

Even if there are many music educators now who are willing, and do fight, for children to have experience of MUSIC (Elliott, 1995; Small, 1999; Spruce, 2001; Young, 2001; Prentice, Matthews and Taylor, 2003; Prentice, Matthews, Taylor and Hope, 2007) there is still a cultural and societal vertical discourse with the strong cultural schema of western high art music. So how was the music national curriculum trying to challenge the dominant vertical discourse and cultural schema? Did it have the seeds of a revolution (Kuhn, 1962) within it?

In 1987 Angela Rumbold Secretary of State for Education wanted all children to come

.....into contact with the musician's fundamental activities in a wide range of different kinds of music – performing, singing or playing an instrument, or listening. I would hope that they would gain some experience of musical composition itself. (Rumbold, 1987, p. 6)

This was promising particularly the 'wide range of different kinds of music'. Was the curriculum going to be inclusive and was it working towards Elliott's (1995) MUSIC and Small's (1999) 'musicking'. Swanwick (1998, p. 28) makes an important observation about the last sentence saying it makes composition sound 'mysterious' and 'difficult'.

Although the intentions behind the working group were to be inclusive and not have western high art music at the centre, once the orders went to the government for approval changes were made to ensure the western cultural tradition was reinforced and standardised notation was put firmly back at key stage three with notation(s) remaining at key stage 2. In the first music curriculum (DES, 1992) the examples for key stage one and two were firmly taken from the classical tradition. This was explicit in attainment target two key stage two. It stated 'listen to a range of instrumental and vocal music from early, classical and later periods' and 'listen to the work of influential composers'. The examples were all from the classical western high art music genre, not even a Frank Zappa, Duke Ellington, or John Lennon was included (DES, 1992). It is not so much what is written but I remember students and teachers immediately asking for examples and how to use Bach, Britten and Shostakovich because they were there in the examples. This was messages 'given off' and 'given out' (Goffman, 1959). The 'How to do' books proliferated!

The structure was also one that separated performing and composing from listening and appraising (actually physically over the page in the ring folder) (DES, 1992) which made nonsense of any attempt at holistic approaches to 'musicking' (Small, 1999). However, Swanwick (1998) was bemoaning the fact that in 1991 Kenneth Clarke the then secretary of State for Education wanted two attainment targets not three as was first suggested by the working group. Swanwick (1998) felt the two attainment target model made nonsense of his 1979 composing, performing and audition. He was concerned that the conflating of composing with performing would eventually lead to the marginalising of composition in favour of performing and I suspect he was right. Swanwick (1998, p. 27) makes a distinction however between the *appraising* in the national curriculum and the *audition* he carefully used to define the 'audience-listener role'. He felt the danger with the appraisal being linked to 'relevant knowledge'

.....is that contextual, factual knowledge may be seen as central to music knowing. (Swanwick, 1998, p. 27)

This is, of course, exactly what occurred in some cases because music specialists and some primary generalists felt more comfortable with teaching the children to 'know about' music in a type of historical research lesson than getting the instruments out or singing (Taylor, 1991). The 'Appraisal' category

raised the western high art music - knowledge about composers – into the centre ground. A storm around the proposals by the NCC 1991 included Sir Simon Rattle and many music associations. One of the objections was the prescriptive nature of the 'heavy emphasis on elements of musical history and theory' (Swanwick, 1998, p. 42). I consider this was the political vertical discourse taking charge of the curriculum and ensuring the western musical heritage was being passed on. The 'classical' tradition was to be retained; the cultural schema remained intact. The students in this study absorbed the dominant discourse as they developed identities resulting in definitions of 'not being musical'.

Within the space of five years the music national curriculum was to be revised twice. In 1999 the final version used today was implemented. This was slimmed down and less prescriptive and the emphasis on western high art music is far less evident in key stages 1 and 2 but in key stage 3 the western classical tradition is specifically mentioned although listed with other cultures and genre. The two attainment targets of the earlier versions have disappeared and the programme of study is more accessible. This seems a less frightening document for generalists to handle but Young's (2001) analysis of the stranglehold of government feels appropriate. So what has been the impact of the music national curriculum?

3. 3. 16 Impact of the Music National Curriculum

Swanwick (1998, p. 21) felt 'one major purpose behind the National Curriculum' was

.....all children in school have the chance to be initiated into musical procedures, the realm of musical discourse, in a manner less haphazard than reliance on the idiosyncrasies of individual teachers.

Is a standardised curriculum a good thing? Before the national curriculum there was no consensus about music curricula and many primary schools lacked even basic music policies let alone curricula that had progression and challenge (Glover and Ward, 1993; Glover and Young, 1999; Hennessy, 1995, 1998; Mills, 1991). However that does not mean a national curriculum is the answer. Consensus about progression and challenge does not mean there has to be a standardised content to the curriculum. The issue with a standardised content is that the cultural schema is politically decided and prescribed (Young, 2001). In a

survey, conducted by the Institute of Education with the Gulbenkian Foundation (1985-1987), prior to the introduction of the music national curriculum it was found

...the actual structure and status of the music curriculum before legislation was not markedly dissimilar from what is now being proposed (Swanwick, 1998, p. 22)

It appears some secondary teachers found the introduction of the national curriculum problematic because it 'replaced a system which was laissez-faire' (Cox, 1999a, p. 39). For many in the primary school there was panic about the range and scope of what was proposed and whether they would be able to deliver it (Glover and Young, 1999; Hennessy, 1995, 1998; Pugh and Pugh, 1998; Young, 2001). It was clear composition was still the big issue along with lack of confidence and competence (Young, 2001). However there seemed to be very few who were questioning the underlying philosophy.

Prior to the music national curriculum primary school teachers had been trying 'creative music' as discussed above but now there was an imperative to teach it. Many books appeared to help teachers deliver the music national curriculum (Barker, 1992; d'Reen Struthers, 1994; Glover and Young, 1999; Hennessy, 1995, 1999; Pugh and Pugh, 1998; Young and Glover, 1998). The discourse was one of helping teachers to make the national curriculum work. One of the big issues for primary teachers was 'what counts as making progress' (Cain, 2001, p. 106). Cain (2001) talked about the way he had been providing support for teachers through activities and sample plans but the big issue was progression and understanding what the level descriptors actually meant. He does not however question whether the assumptions behind the curriculum are appropriate. In fact in his discussion (Cain, 2001, p. 206-207) his exemplars are all related to western high art music. Primary teachers prior to the music national curriculum had been developing music with their classes and trying out some of the ideas from the 'creative music' movement. Spruce (2001) gives an excellent exposition of the assumptions behind the music national curriculum.

The notion of autonomy results in the ideology of the Western musical heritage being defined by musical 'works' and the pre-eminence of the composer (over that of the performer and listener) as the producer of such 'works'. The clear distinction drawn between the roles of composer, performer and listener is explicit in most music curriculum models. Its most recent manifestation being the attainment targets – Performing and

Composing, Listening and Appraising – of the first Music National Curriculum (1995). (Spruce, 2001, p. 120)

There were of course many issues about lack of confidence and competence but these had more to do with inadequate training and the hegemony of western high art music than with needing a music national curriculum. Allsup (2003) discussed the way culture has a transformational imperative impacting on 'Critical Music Pedagogy'. He argued it 'is not artistic production or aesthetic satisfaction, but rather education – or indoctrination.' (Allsup, 2003, p. 5)

The imperatives of music in the national curriculum (DfEE, 2000) and the Teacher Training Agency Standards (TTA, 1998) that students had to reach in order to teach the content of the music national curriculum clearly had the transmission of cultural norms embedded within the content. The content appeared to ensure western high art music was a major feature and notation a required aspect of the curriculum. The students in this study had to obtain level seven of the national curriculum meaning they would have to read notation and engage in the classical repertoire.

Instead my colleague and I have argued the curriculum should allow for the development of the individual's own culturally rooted musical expression (Taylor and Clark, 1999b). This fits with work that Hargreaves and Marshall (2003) undertook. Whilst some aspects of this approach are in the curriculum as has been said above the exemplars, suggested approaches and supporting materials heavily reinforce the cultural norm. Thus Allsup's (2003) idea of indoctrination is founded. I agree with Freire's (1970) argument that education in the way it is formulated, as a knowledge transfer system, is indoctrination and oppression. I have argued (Prentice, Matthews and Taylor, 2003) music is learned through individuals' experimenting with sounds and 'putting together' their own music (composing) drawing support from the teacher as facilitator (Rowland, 1993). Ownership of the music rooted in their real 'life experiences' is key (Hargreaves and Marshall, 2003). In the music sessions with the students I was trying to ensure the students were developing ownership of their music.

Spruce (2001) argues that the cultural hegemony of western high art music gets in the way of true judgements about peoples' musical abilities. I would suggest there appears to be a false hierarchy where western high art music is placed at the top and popular music at the bottom (Small, 1977, 1990; Willis, 1990a). However Scruton (1997) considers western high art music is rightly placed at

the top of this hierarchy. Unfortunately he reinforces the ideas that only this type of music has intellectual rewards due to his perception that it is more complex. He would agree with Adorno (1973) who rejects popular culture as 'false consciousness'. Small's (1977, 1990, 1999) challenge to these cultural assumptions is important. The music curriculum does now include music from around the world and across various musical styles and genres (Blacking, 1987; Farrell, 1990; Green, 1997, 2001, 2002; Swanwick, 1968; Vulliamy, 1977). However the dominant genre is still western high art music.

Small (1999) highlights

...there is a strong tendency to work more or less exclusively within the assumptions of the Western high-art tradition and to accept them without question as universals of music. It is rare indeed in Western writing on the aesthetics of music to find so much as a glance outwards at the experience of other cultures, even as far as Western popular tradition. (Small, 1999, p. 10)

Young (2001) points out the prescriptive nature of the music national curriculum, and the giving of higher status to some subjects at the expense of others, had impacted badly upon music.

Music, it could be argued, may be the biggest casualty of this prescription of content, particularly in the primary sector. (Young, 2001, p. 210)

Young (2001) like Hennessy (2000) was very concerned that teachers and in particular students training to be teachers lacked confidence and felt they were not musical. Part of this had to do with the expectations the students and teachers had of the skills and knowledge needed to teach the 'prescribed content' (Young, 2001). Many considered it to be within the 'classical' tradition Hennessy (2000). This supports findings from Hargreaves and Marshall (2003) about the confidence of student teachers and their musical identities.

In considering the music national curriculum I do not find any way its prescribed content has helped to change the cultural schema (Quinn, 1997). Indeed, as stated above, when the draft document was being developed the secretary for state made changes to ensure the 'classical' tradition and standardised notation was put back into the document in a strengthened way. Young (2001) highlights the political 'stranglehold' created by the various government initiatives including the music national curriculum.

We need to be aware of the political stranglehold the government (and its various quangos) has on education – not just in terms of a vague unease, but in all its problematic minutiae, if we are to begin to see our way out of the rather depressing current situation for teacher development in music. (Young, 2001, p. 217)

The acquiescence of music educators and primary teachers brings us back to Woodford (2005) and Elliott (2005) and the need for a politicised profession with a strong philosophy of music education and its purpose. The government's role in ensuring the cultural schema remained with western high art music as the goal of music education trumps any efforts by music educators to retake the initiative. They need to support children to become musical and to develop the music they wish to (Hargreaves and Marshall, 2003). Ross (1998) seems to be right about school music still being irrelevant to children.

3. 3. 17 So what might be the answer?

Small (1999) in his article 'musicking' returns to his plea for a rethink about what actually constitutes music and how to get away from the dominance of western high art music culture. To me his thinking is pivotal and should be central to any debates about the role of music in schools. His thinking can support the political dimension discussed above. However, a trawl through the music education journals and books through the 1990s and into this century reveals very few references to Small's works (1977, 1990, 1999). The dominant discourse leading up to and through the rise and rise of the music national curriculum has been on progression, standardisation, amount of prescription and ways of assessing through the level descriptors. The music national curriculum very firmly states 'the children will be taught to....'. This is a transmission model. This is Allsup's (2003, p. 5) 'transformational imperative' made real. How does Small's (1999) 'musicking' help? Could it get us away from Young's (2001) analysis of the government 'stranglehold' on the curriculum? Is Spruce's (2001) analysis of the three conventions of composing, performing and listening, as the dominant vertical discourse, the stumbling block that retains the western high art music tradition? Does this in turn uphold the government's cultural schema (Quinn, 1997) of what counts as music in schools?

I think Spruce (2001) and Small (1999) have definitely highlighted the issue in the way these three activities are interpreted by music teachers and educationalists who have 'classical' backgrounds. It means breaking the mould

is very difficult. There seem to be two main tensions. One is that once you have a long standing standardised curriculum, which everyone has got used to, it is very difficult to change it. This in Quinn's (1997) term is the 'resistance' the individual finds within the institutions. The sheer volume of materials, support documents, websites that have the three conventions set out make the institutional 'resistance' very concrete. The second difficulty is from within the music education community. As Plummeridge highlighted (1996) there is a consensus about the three conventions. Music teachers and primary generalists are used to these and gaining in confidence over working within this framework. The 'revolution' Elliott (2005), Bowman (2005) and Woodford (2005) were calling for was for a praxial view of music education and a politicised profession that can make the changes. I don't think this is going to happen. Finney (1999), in analysing Ross's 1995 *What's wrong with school music?* thesis, returns us to the way both Small (1999) and Elliott (1995) define 'musicking'. Finney (1999) also highlights Kemp's (1990) view that

.....music educators should have a concern for the developing richness of a child's inner world if we are concerned with the growth of the whole person. Children are quick to know of this concern and value it highly. (Finney, 1999, p. 240)

So if the way forward is through active musicking and the inner self perhaps I need to look to the music psychologists. How do they consider the musical self and the self as a culturally rooted being is developed (Hargreaves, 1986a, 1986b; Lamont, Hargreaves, Marshall and Tarrant, 2003; Hargreaves, Marshall and North, 2003; Hargreaves and Marshall, 2003; Hallam, 2006; Hargreaves, Purves, Welch and Marshall, 2007; Lamont, 2002; MacDonald, Hargreaves and Miell, 2002; MacDonald, Miell and Wilson, 2005; Miell, MacDonald and Hargreaves, 2005; Woodford, 2002). This leads me into part four of this review.

LOCATING THE STUDY

PART FOUR

Music psychology paradigm related to the musical and cultural self.

The music psychology literature is vast and therefore in this study I am focussing on the literature related to 'musical identity' and 'musical self'. I intend to consider this focussing mainly on work developed by Hargreaves and his colleagues and Hallam. This literature also has relevance to the musical confidence and competence debate of student teachers (Hennessy, 2000; Hennessy, Rolfe and Chedzoy, 2001; Kelly, 2000; Young, 1996, 1999, 2001) and particularly those in this study. It draws upon some of the teacher identity research but focuses particularly upon music.

3. 4. 1 Music Identities – Hargreaves and colleagues

Whilst the music psychology studies are very important, for any music educator to understand the learning process, the cultural and social context until recently has not formed a large part of music psychologists' work (Hargreaves, 1986a, 1986b; Hargreaves et al, 2007). Of relevance to this study is the work on musical identities (Hallam, 2006; Hargreaves and Marshall, 2003; Lamont, 2002; MacDonald, Hargreaves, and Miell, 2002; Miell, MacDonald and Hargreaves, 2005; North and Hargreaves, 1999; Woodford, 2002, 2005). Hallam (2006) discusses the way that until recently motivational research has concentrated upon the 'motivation to learn and continue to play an instrument' (2006, p. 144). She is suggesting linking this research to motivational paradigms and theoretical positions such as 'expectancy value models' which could support thinking about 'motivation to engage with music in a more general way' (Hallam, 2006, p. 144). Here she is not making a judgement about what music might be of value.

Sloboda, O'Neill and Ivaldi (2001) in their recent research were trying to consider the impact of music on individuals in their everyday lives. They asked participants to write down exactly what music was being played at particular moments when they received a message on a pager from the researchers. The researchers were not judging the type of music. More importantly for this study is the work of Hargreaves and colleagues on music identities. Throughout this work Hargreaves et al (2003, 2007) acknowledge there has been an issue with the training, practice and backgrounds of many secondary teachers. This in turn has impacted upon pupils' development of musical selves. What is very refreshing throughout Hargreaves and his colleagues' writing is the lack of

underlying push for a 'classical' tradition model (Hargreaves, 1986a, 1986b; Hargreaves, Marshall and North, 2003; Hargreaves and Marshall, 2003; Hallam, 2006; Hargreaves et al, 2007, Lamont, 2002, Lamont, Hargreaves, Marshall and Tarrant, 2003; MacDonald, Hargreaves and Miell, 2002; MacDonald, Miell and Wilson, 2005; Miell, MacDonald and Hargreaves, 2005). He and colleagues also recognise the roles of people like Swanwick (1968) and Paynter (1982) in broadening out the genres that should be in the curriculum. Being a musician of whatever persuasion seems to be the goal.

We suggest that their (children and teenagers) engagement, and level of motivation, depends on the level of *ownership* of their music making: on their autonomy within it, and the extent to which they can exert control. (Hargreaves and Marshall, 2003, p. 272)

Kemp (1996) had studied the identities of young musicians and found their musical identity was bound into their motivation so closely it was obsessional. Lamont (2002) found the influence of the teacher and how that teacher motivates the pupils has an important impact on the way a pupil will engage with music and develop a positive attitude towards music. The emotional context of early learning in music has been proved to support positive attitudes to music (Hallam, 2006; Howe and Sloboda, 1991; Sosniak, 1985; Taylor and Clark, 2006, 2007; Trehub, Schellenberg and Hill, 1997; Trevarthen, 1999, 2002). This supports Quinn's (1997) recognition of the importance of emotional arousal in hard-wiring cultural schema. This has implications for the way the students in this study discussed their musical self. For these students self-efficacy (Bandura, 1977, 1997) was an important part of the way they were judging their musical skills and knowledge. If they did not feel they would be able to do a particular musical task they would then judge themselves as not being musical. This relates as far back as Cooley's (1902) 'looking-glass' self in the way the students reflect back to themselves in relation to the society around them. Hallam (2006) says

Identifying oneself as a musician require a commitment to music which in turn demands that engagement with music is enjoyable and active (in most cultures listening to music seems to be insufficient to constitute this self-labelling). (Hallam, 2006, p. 153)

Small (1977) highlighted that in many cultures there is no word for musician as a construct and this is a very western idea. The self is socially constructed (Blumer, 1969; Burr, 2003; Forgas and Williams, 2002a, 2002b, 2002c; Gergen,

1989; Mead, 1934a, 1982) and for the students in this study the musical self was being constructed against the social and cultural backdrop of primary school music and the expectations of the head teachers and teachers. The students were then considering whether they were musical within that context.

It is clear the role of the family and the teacher in building this self-labelling and the idea that music is enjoyable are both crucial if the individual is going to have a positive image of themselves musically. The other important aspect Hallam (2006) highlights is one of the amount of 'control' the individual has over what music they engage in, the repertoire and the genre. This links back to Hargreaves and Marshall's (2003) issue of the importance of the level of *ownership* the individual has over the music and the activity. It is something I and my colleague Jim Clark have also highlighted as extremely important for young children (Prentice, Matthews and Taylor, 2003; Prentice, Matthews, Taylor and Hope, 2007; Taylor and Clark, 2006, 2007). The social dimension is important and when a context is comfortable and 'rewarding' then the individual is more likely to repeat the contact and sustain involvement (Hallam, 2006).

3. 4. 2 The Self and culture related to the development of a musical self

Much of the literature on self and culture has come from research in America and this could seem remote when considering the students in this study with a very particular educational, societal and cultural context. When you add music into this equation it could appear even more detached from the American research. However there are resonances within this work that supports this study. Baumeister (1999) discusses the different ways that selves and cultures interact and are similar and different from one another. He thinks

Some societies pressure individuals to conform to standard values and behavior patterns,Some societies embed the self in a complex web of multiple relationships so that a single person performs many different roles... (Baumeister, 1999, p. 337)

For the students in this study it is interesting to note the 'conforming to standard values' when considering the micro context of music education in English primary schools. Baumeister (1999) is clearly not thinking of this in his statement but the connections that can be made here are interesting. The expectations of the head teachers and the parents, through the formal music curriculum, that is conceptualised by the students, schools and communities, add certain types of pressures to the students as they construct and re-construct their musical selves

as primary teachers. This is where the 'multiple roles' (Baumeister, 1999; Triandis, 1989) in these students' lives come into play because the students' personal self in the horizontal discourse of their musical self may be very different from the expectations they place upon themselves within the cultural context of the musical self as a primary generalist teacher of music. Forgas and Williams (2002b) discuss the need to protect the self and use the work of Higgins (Higgins, Klein and Strauman, 1987; Higgins, 1999) to support this.

The way we think about ourselves is profoundly important to all of us, and the almost universal need to protect and enhance the self is one of the most enduring influences on self-construction and self-regulation (Higgins 1987). (Forgas and Williams, 2002b, p. 8)

What is interesting with this notion is the students were on an assessed course and had to both prove they could teach the standards to be generalist primary teachers and teachers of music. In doing this they were constructing their teacher identity (Bottery and Wright, 2000; Calderhead, 1987, 1988; Calderhead and Robson, 1991; Cole, 1999; Day, 1987, 1999; Day, Calderhead and Denicolo, 1993; Dolloff, 1999a, 1999b; Gibbs, 1995; Kelly, 2000; Mills, 2005; Nias and Groundwater-Smith, 1988; Naish, 1990; Newton and Newton, 1997; Wenger, 1998; Yost, Sentner and Forlenza-Bailey, 2000; Young, 1996, 1999, 2001; Yourn, 2000) and protecting themselves within socially and culturally expected norms of being musical (Hennessy, 2000; Hennessy, Rolfe and Chedzoy, 2001; Kelly, 2000; Roulston, Legette and Womack, 2005; Young, 2001). It is acceptable in society to say 'I am tone deaf' or 'I am not musical' or 'I can't sing/play an instrument'. This acts as a self protection (Bandura, 1977, 1997; Forgas and Williams, 2002a, 2002b, 2002c; Hallam, 2006).

3. 4. 3 Self-protection and Self-handicapping strategies

Self protection is a natural part of what the individual does in social situations but there is also a concept of self-handicapping (Arkin, 1981; Jones and Berglas, 1978; Jones and Pittman, 1982; Rhodewalt and Tragakis, 2002; Swann, 1983, 1985) as a protective device.

.....individuals are active constructors rather than passive observers of reactions to, and interpretations of social feedback about the self. Self-handicapping is one tool employed in this activity (Rhodewalt and Tragakis, 2002, p. 123).

What is important in this study, if we consider the self-efficacy (Bandura, 1977) idea discussed above, we can directly connect this to the processes and need

the students have to protect themselves in relation to expectations about their music teaching.

It is the fear that one cannot produce evidence of a competence, skill, ability, or attribute that elicits acts of self-handicapping. (Rhodewalt and Tragakis, 2002, p. 128)

This fear of not being able to reach the competencies for the students in this study matches to issues raised by Hennessy (2000). Hennessy (2000) studied the development of initial teacher training students in teaching music and their levels of confidence and competence. Her study revealed 'a complex interaction between prior experience and beliefs, and the quality of school experience.' (2000, p. 183). She found the students in her study all said that music was the subject where they had least confidence. Very similar to the students in this study she states

If one believes that subject knowledge is a principal factor in the development or presence of confidence, it is interesting (and alarming) to note that seven of the ten students had learned to play at least one instrument during their primary schooling. (Hennessy, 2000, p. 188)

I would argue learning to play an instrument constitutes a skill rather than subject knowledge, however there is relevance in Hennessy's findings to the students I have investigated. I think the interaction between skills and subject knowledge in music for the development of a musical self for teaching music is far more complex than Hennessy (2000) has put forward. However her study was extremely useful in setting out some of the issues that have been considered within this study. I will explore these in the findings.

3. 4. 4 Were there revolutions (Kuhn 1962)?

The answer has to be no but during this review I have found promising trends that have been moving towards a greater understanding of the individual developing musical understanding within the wider social and cultural context of globalisation and the multicultural society. The development of a musical self and musical identity is becoming more prevalent in the literature within the social and cultural constructs related to the psychological paradigm (Doloff, 1999a, 1999b; Finney, 1999; Hargreaves, 1986a, 1986b; Hargreaves and Marshall, 2003; Hargreaves et al, 2007; Hallam, 2006; Kemp, 1996; Lamont, 2002; MacDonald, Hargreaves and Miell, 2002; North and Hargreaves, 1999; Tarrant, North and Hargreaves, 2002; Woodford, 2002, 2005). There is now a drive to try

to make the music education movement more willing to debate (Elliott, 1995, 2005; Bowman, 2003, 2005a, 2005b, 2005c) and be aware of the political context of their practice (Woodford, 2005). Relevance as a concept in music education, for the lived experiences of the pupils, is something the research into musical identity will hopefully start to disseminate into schools to develop practice at all levels. This is being aided by the political context of the Every Child Matters Agenda (DfES, 2003b) and the personalised learning agenda of the government.

3. 4. 5 Significance for this study

The significance of the approaches and dominant discourse of music educators during the 1980s was influential in my ontology as a music educator. The students in the study were therefore being taught on a course developed from my dominant vertical discourse (Bernstein, 1996, 2000) and cultural schema (Quinn, 1997). At the same time these students were pupils in primary and secondary schools during the 1970s, 1980s and 1990s. The historical debate of the musical traditions and trends above becomes important to locate when the students were constructing their musical self against the particular societal and cultural context of that time. The debate also has significance because the students, involved as participants, were all training to be generalist primary teachers in the early 2000s. They were going to have to teach music. They had generalist Teacher Training Agency standards (4/98 document: Annex A) of 'level 7' to reach to be able to qualify. [See appendix 4:30-33 for an analysis of the level 7 standards for generalist music teaching (Taylor and Clark, 1999a)].

This now leads the discussion into the methodology for this study and how the whole process of researching this area was undertaken.

METHODOLOGY

4. Methodology

The choice of what to study, how and for what purposes cannot be separated from the knowledge that is being created in the process (Willig, 1998, p. 94)

In this chapter, having set out the title and aims for the study, I outline the paradigms that have been drawn upon to provide the framework for the research. I discuss the approaches and methods consistent with what I was trying to explore and the way the study evolved over time. The importance of developing and maintaining ethical research beyond the ordinary necessities of ensuring all participants are respected and safe from harm is discussed within the tensions and complexities of the tutor/ student relationship on this teacher education course. The analytical frameworks and the evolving nature of these are discussed. Within the chapter I briefly revisit the theoretical frameworks of symbolic interaction and related fields of social constructionism and interpretive interactionism to discuss the relevance of these theories to the methodology of this study. Kuhn's (1962) theory of paradigms underpins the way I conceptualised the paradigmatic framework for this research. I also relate the analysis to 'cultural schema theory' as defined by Quinn (1997), 'discourse theory' as articulated by Bernstein (1996, 2000) and how these theories supported this narrative research. Fuller exploration of these theories has been discussed in part two of 'locating the study'.

4. 1 Title, aims and intentions

The title started as:

Musical or Not? Primary school student teachers' development and perception of a musical self

Over the course of the analyses process the title has been refined to better reflect the outcome of the study. It is now:

Not Musical Enough? Primary school student teachers' 'situated self referencing' of a 'musical self'.

The original aim of the study was:

To develop a greater understanding of the 'processes' and 'influences' upon the development of a 'musical self' by students training to be primary school teachers within the context of their music teaching.

This initial aim was too broad. It was the students who considered themselves 'not to be musical' that was the central issue I wished to examine. Therefore within this over arching aim the study examined why some students (self defining), training to be primary school teachers, described themselves as 'not being musical'. The study aimed to critically analyse, identify and explore the complexities of the way they defined themselves, through examination of their developing 'stories'. This analysis was based upon the collected stories from the students' own remembered and reported auto- biographies. These biographies were then negotiated with each student to best reflect their intentions and meaning. This was consistent with narrative research methodology (Roberts, 2002). Analysing the 'stories' through the forces in play - the processes and influences 'in action' in the various situations of the degree course, the school practice placements and in the students' individual social outside world (Green, 2001b) - were part of the developing aims. I aimed to find out these processes and influences by using the theoretical frameworks of symbolic interactionism, interpretive interactionism and social constructionism.

The aim of the research was refined as the research progressed. Firstly the aim developed to the following.

To illuminate the multi-factorial 'processes' and 'influences' upon the development of a 'musical self' by students - who self identify as 'not being musical' - training to be primary school teachers within the context of their music teaching.

This encapsulated more of the complexities shaping the students' development of a musical self but was unwieldy. It tried to include the aim, the sample and the context all in one sentence. The focus was not sharp enough. The next revision was still not adequate because the context was left out.

To illuminate the multi-factorial 'processes' and 'influences' that impact on student primary teachers who 'self identify' as not being musical'.

I finally arrived at the following aim.

I aim to illuminate the complexities of 'processes' and influences' impacting upon student primary teachers, who 'self identify' as 'not musical', within the context of learning to teach music.

From this aim the main research question was derived.

How are these students constructing, their 'musical self' as they train to be primary generalist teachers?

In the designing process of the study the following subsidiary areas acted as sensitising questions. These were derived from my previous experience of working with student primary teachers in music.

- What were the students' assumptions about musical skills, knowledge and understanding? From these assumptions what were they using as the criteria to make their judgements about themselves and, by comparison, others?
- What were the influences of the various cultural, educational and societal construction systems and ideologies impacting upon 'being musical or not'? How did these influences impact on the individuals' constructions of whether they felt 'musical' or not?
- How, over the period of their degree course, did the students consider they changed, or not, their perspective of their 'musical self'?
- What were the mechanisms and processes of their changing ideas and the ideas that did not change, or were more resistant to change?
- What aspects of the degree course supported or inhibited the development of their 'musical selves'?
- What were the effects of the students' own music education and the various cultures of music in our society upon their notions of their 'musical self'?
- What type of interactions impacted upon the notion of 'musical self'?
- How did each interaction affect the way the individual student defined, and reflected upon, her 'musical self'? (All the participants were female.)

Whilst there are several questions here these guided my thinking as I observed and interacted with the students over the two year period of the study. What subsequently emerged as the study progressed and data were analysed was my own role, assumptions, cultural perspectives, music training and construction of my 'musical self'. The impact of my role as their educator, and the way they used me as a benchmark to define their own abilities in delivering music education in the classrooms, became a major influence I had not considered in depth at the outset of this study.

I discuss the way I carried out the research in the methods section below but it is important at this stage to set the whole research within the theoretical framework that underpinned it. I have already discussed Kuhn's (1962) work in relation to the analysis of the literature. In this section I discuss his work in relation to the methodology.

4. 2 Paradigms and Perspectives

Kuhn (1962) can be considered to be the father of modern paradigmatic research. In his book 'The Structure of Scientific Revolutions' (1962, 1970) he puts forward a philosophy of science that impacted upon the way the social sciences developed their theory making and the subsequent paradigm shifts. Hamilton (1998) says

Kuhn suggests that every scientific movement.....has characteristic ways of achieving the advancement of knowledge. Further, these serve as the building blocks that make up the frameworks, scaffolding, traditions, and paradigms of research. They furnish the preferred modes of working. (Hamilton, 1998, p. 114)

All researchers today have to be able to discuss and justify the paradigm(s) they have chosen as the framework underpinning their research. I was not sure when I started this research if there was a particular paradigm that would be considered to provide a more reliable and valid framework than others.

Scott (2000) states that:

.....paradigms are not considered by Kuhn to be in any way superior or inferior to each other (if they were, they would not be paradigms as such, since they could then be arranged in a hierarchial fashion). (Scott, 2000, p. 20)

I found this analysis of Kuhn's work to be useful in exploring the appropriate paradigm(s) for this study as the paradigm would impact on the way the research could be undertaken and the conclusions that could be drawn from data. I did not want to choose a paradigm that would inhibit my ability to remain open to the participants' worlds. I did not know how the study might develop in the light of what emerged once data collection started.

I had to decide which paradigm was going to be a useful framework for me to operate within for this study with the questions I had and the intentions of finding out what the students really thought. The idea that paradigms did not need to be

seen in a hierarchy was helpful. As I considered the different paradigms and the ways these were described and conceptualised and re-conceptualised in various ways I was more confident that drawing upon more than one paradigm was a legitimate process to undertake. I felt that Denzin's and Lincoln's (1998) definition seemed to provide a clear conceptualisation of a paradigm from which I could analyse the various theories.

A paradigm encompasses three elements: epistemology, ontology, and methodology. *Epistemology* asks, How do we know the world? What is the relationship between the inquirer and the known? *Ontology* raises basic questions about the nature of reality. *Methodology* focuses on how we gain knowledge about the world. (Denzin and Lincoln, 1998, p. 185)

In setting out to develop guiding principles and rules to frame this study it was important for me to really understand my relationship to the 'known' about these students and their construction of a 'musical self' as student primary teachers. They were the ones that knew how they felt about themselves musically. The relationship between their ontology and their developing epistemology was what I was studying. In other words the relationship between their 'world reality' as a musical self and their learning journey to become a generalist teacher of music. This was what I wanted to 'come to know'.

Scott is very clear about the holistic reach of a paradigm upon all we do.

Since the paradigm is essentially an epistemological construction, it affects all our operations and activities in the world. (Scott, 2000, p. 20)

It was also important to consider that no research occurs in a vacuum away from the historical, societal, political and cultural context the study is located within (Silverman, 2007; Denzin and Lincoln, 2000; Scott, 2000). My epistemology as the inquirer and 'me' as a music educator on the course was built upon my own ontology as a musician, music educator of children and teacher educator of these students. The inter-relatedness and complexity of this required a very clear framework so I and the students did not disappear into a paradigmatic swamp of half understood and half articulated '-isms and '-ists'.

.....theoretical thinking should be an aid to sober, empirical research – not its replacement. (Silverman, 2007, p. 120)

Silverman is very clear that too many researchers disappear in jargon and a need to prove they know the theoretical approach that is 'in' at any given time in the research community rather than 'a concern for the truth.' (Silverman, 2007, p.120). He says 'this is not to deny that theory has a crucial role to play in research.' (2007, p. 120).

What he is rightly arguing is the need for clarity and purpose focussing upon what is being investigated and how. This should be based on the appropriate theoretical framework for that research. Desforges (2000) had been equally scathing about 'methods wars' or 'discipline wars' or 'paradigm wars.' (2000, p. 27).

Desforges (2000) whilst acknowledging the importance of 'experts'; disliked the oppositional approaches of the research community when they were more interested in fighting a small paradigmatic corner rather than trying to look outward and discover new knowledge.

It became apparent whichever paradigm one uses to inform the investigation there are many perspectives and competing views about the rigour, validity and reliability of the paradigm. There appears to be a tendency for the research community to take up oppositional positions to justify their own world view. However I feel this closes down the researcher's options and can create false dichotomies. Parker (1998) discusses the issues of the oppositional approach coming to a similar conclusion to Desforges (2000). Gergen (1994) critiqued the various camps within social constructionism talking about 'isolation and subterranean warfare'. He was trying to support the idea of developing 'new forms of relationships' (Gergen, 1994). He argued for 'communal origins of knowledge' from within social constructionism (Gergen and Gergen, 2005). I have already discussed Gergen's ideas in part one of 'locating the study'.

The important issue for me was to ensure whatever approach I decided upon it had to be 'fit for purpose' and I had to ensure I could satisfy issues of reliability, validity and ensure the research was carried out with 'rigour'.

....non-critical attachment to a particular tendency considered as the best, or the sole possible way to produce knowledge, probably is the easiest way to become biased. (Montero, 1998, p. 126)

Gergen's (1994) concept of 'new forms of relationships' was important because it legitimised my search for the most appropriate paradigm and approach that could include aspects of social constructionism and interpretivist paradigms. It allowed me to consider viewing the construction of meaning in the moments and over the time of the study through symbolic and interpretive interactionist lenses. This was consistent with narrative research as the 'stories' were built.

Schwandt is clear that endless debates of an oppositional nature are fruitless.

We can reject dichotomous thinking on pragmatic grounds: Such distinctions simply are not very useful anymore. We can continue to respect the bid to make sense of the conditions of our lives without claiming that either inquirer or actor is the final arbiter of understanding. (Schwandt, 1998, p. 250)

I wanted to know the real lived experiences of these students in the situation of the course and becoming 'generalist' primary teachers who would have to teach music as part of the curriculum. It was vital to capture the 'lived experiences' from their auto-biographies, and ongoing 'stories'.

The world of lived reality and situation-specific meanings that constitute the general object of investigation is thought to be constructed by social actors. (Schwandt, 1998, p. 221)

Schwandt (1998) rightly points out in any particular interactions between individuals, in this case the students and myself, the construction of meanings and development of understanding are directly related to the context within which they are generated. These students were in a higher education learning environment on a course training them specifically to be able to teach music to young children. It was located at a particular period of time in teacher education with the highly structured 4/98 competencies as the professional standards for Qualified Teacher Status (TTA, 1998). The definition of what level of knowledge and skills were required of 'generalist' teachers was later acknowledged, through the revised standards, to be unrealistic by the Teacher Training Agency (DfEEa, 2000). As these students were engaging in the course, in the sessions and in the teaching episodes in schools they were constructing and re-constructing their understanding and knowledge of music in education and their own role within that. I was engaged, as the researcher, in interpreting and reflecting back to them to enable them to re-interpret what these construction processes might be. Reflecting back to them their own changes and constructions of themselves supported them in considering how they were

constructing their 'musical self' at any one point in the course. As part of this construction/re-construction process on the course the students had to attend to their own musical skills and knowledge development. I had to support their learning as their tutor.

In setting out on this journey with the students I had to decide how I would be able to do justice to the accurate capturing of their development of these understandings. How was I going to capture the way the meanings were being constructed and re-constructed in those moments? Schwandt (1998) gave further support to my thinking because I had to turn my 'point of view' around from 'me' the investigator exploring the learning of these students to thinking about 'them' and how I could gain entry into their 'world view'. Schwandt (1998) recognises the difficulties of

...understanding the complex world of lived experience from the point of view of those who live it. (Schwandt, 1998, p. 221)

This is as Schwandt (1998) explains the way researchers in the constructionist/interpretivist continuum conceptualise their research paradigm. Within these paradigms the impact of the researcher is well documented and argued about. These seemed to be useful theories to consider.

4.3 Narrative research

The narrative (or narratives) gives meaning to the expression of self by the actor; and these narratives are truly social and therefore embedded in time. (Scott, 2000, p. 100)

Within the constructionist /interactionist continuum there is regular reference to the participants' 'stories'. Roberts (2002) considers that life stories as a research methodology are consistent with qualitative approaches as the research tries to see the world from the lived experiences of that individual as told by the individual. In considering this Roberts is drawing upon Denzin's (1989), Clandinin and Connelly's (1994) and Bryman's (1988) work. It is clear that 'there is a growing recognition that methodological and theoretical issues have cross-disciplinary ramifications and common lines of influence (e.g. from feminist research). Writers and researchers are more and more aware of developments in other disciplines and are keen to apply knowledge from numerous sources.' (Roberts, 2002, p. 2). From feminist research Lather's

(1986, 1992) work has been influential upon me; particularly in the way that she aimed to give genuine voice to the women she worked with.

Roberts (2002) makes a distinction between life story and life history. The 'stories' and life histories of the students as they developed their musical self drew me towards narrative research. The research in this study concentrated on the life story that the students were telling me and my own telling and retelling of my life story. Information in terms of reports, observations, audits, application and career entry and development profiles were collected and formed part of the life case studies for each student. The information collected about, and directly from, the students were collated in chronological order. However the moments discussed in the interviews with the students ranged across that individual's life and were clearly dynamic and not chronological.

Erben's (1996) idea that the students would connect to one another's narratives appeared in the evidence. This, I feel, had an impact on the way the students legitimised each individual's own stories about not being musical. There was a clear connection for me between collecting the students' 'stories' and the way we were all to co-reconstruct our own interactions. The students' identities were being formed through their stories.

The experience that selves undergo is reflective as well as naturalistic – that is, as people experience their lives they are aware that they are doing so, they are self-conscious. Self-consciousness as it proceeds through lived experiences becomes constitutive of self-formation. To investigate the way the self-consciousness of others is utilised to produce self-formation lies at the heart of the biographical method. (Erben, 1996, pp. 159-160)

Swain and Gillman (2001, p. 220) clarify narrative identities.

What then is narrative identity? It is the unity of a person's life as it is experienced and articulated in stories that express this experience....

Narrative theories were not without tensions due to the range of perspectives about what narrative research encompassed (Roberts, 2002). Winter (1988) discussed the way the 'stories' could be 'fictionalised' and then organised:

.....as a montage, to bring out their ironies, contradictions, discrepancies. (Winter, 1988, p. 239)

and from this the researcher would theorize. However I felt 'fictionalisation' was not necessary in this study.

Narrative research should not be entered into under the illusion that it is an easy option. Stories are serious business. (Swain and Gillman, 2001, p. 220-233).

Erben (1996) clarifies the use of analysing an individual's narrative or 'story':

.....the individual life to emerge in the dual nature, first, of its distinctiveness (person "X" can never be person "Y") and, second, its connectedness (person "X" can "recognise" the narrative of person "Y"). (Erben, 1996, p. 164)

Analysis of narrative and biographical research is built upon the interpretation of the life stories of the participants. Roberts (2002, p. 7) states that

.....there is recognition that interpretation should be attentive to inconsistency and ambiguities in stories rather than assume one story and a simple receptiveness of the audience. Differing textual interpretations are seen as possible.

In the writing up of the findings the construction of meaning derived from the analysis of the ambiguities and recurring narratives within the individuals' stories were developed through the use of the participants' voices (Lather, 1986, 1992). The voices were used to illustrate themes, tensions and issues that were part of the life stories told by the participants.

To understand or come to terms with narratives we have to interpret them. The theory and practice of interpretation is referred to as *hermeneutics*. (Hermes was the messenger of the Greek gods, whose task it was to communicate messages to the mortals.) The hermeneutical method, in its attempts to interpret and understand, involves an appreciation of both that which is interpreted and the interpreting self. (Erben, 1996, p. 172)

The chronological biographies constructed from the various data sources were analysed by immersing myself in their stories. From this immersion recurring themes and issues appeared and were found to be within an individual's stories but also across the stories of the students. Not only were particular themes found to recur again and again but there were certain processes that the participants were using that became clear upon analysing data over time through one individual's story chronologically and also across the stories at particular times on the course. These processes were about the way the self is

constructing and reconstructing the life story in order to maintain some form of equilibrium; Bandura's self efficacy (1997).

....researchers probe how we are in relation with the contexts we study and with our informants, understanding that we are all multiple in those relations.....creating occasions for researchers and informants to discuss what is, and is not "happening between," within the negotiated relations of whose story is being told, why, to whom, with what interpretation, and whose story is being shadowed, why, for whom, and with what consequence. (Fine 1998, p135)

My ongoing analysis was fed back to the participants along with clarification and checking that the data I had collected reflected accurately what each individual intended to mean. The students were able to change the data to fit what they felt they meant. The data presented in the appendices are all the result of negotiation between the individual student and me as the researcher.

As a result of reflecting upon this experience I would have wished to involve the students in the first level of analysis from the raw data to the initial development of the themes that emerged from the data. Unfortunately my own and the students' limited time, course commitments and Ofsted inspections did not provide space for this initial process to occur. However the students were able to comment upon my initial analysis of each datum and what I had analysed as the key issues and themes emerging at each point in the cycle of the research. Inconsistencies and ambiguities were checked with the students. The students recognised that there were inconsistencies in their individual and collective stories and acknowledged that these were how they thought about the issues.

4. 3. 1 Relationship of narrative research to Symbolic Interactionism

This thinking lead appropriately towards interactionist theories and particularly to symbolic interactionism as set out by Mead (1934a) and Blumer's (1969) development of Mead's thinking. Whilst this area is discussed in detail in 'locating the study' part one, it is important to revisit the relevant aspects relating to the methodology for this research. Denzin's (1989a, 1989b) critique of symbolic interactionism is more fully discussed in part one of 'locating the study'. Whilst not being fully comfortable with symbolic interactionism conceptualised by Blumer (1954, 1969) from Mead's (1934a, 1982) work,

Denzin (1989a, 1989b) acknowledges that central to Blumer's (1969) idea about investigating the empirical world is his wish there should be

....close and reasonably full familiarity with area[s] of life under study (Blumer, 1969, p. 37)

Denzin (1989a, 1989b) felt there was an overblown romanticism about the lived experiences of the individual from Blumer/Mead's theory and he therefore preferred a less romantic and simpler analysis of the individual's personal story through his postmodernist perspective. Denzin (1989a, 1989b) put forward a development of 'symbolic interactionism' to become 'interpretive interactionism'. He further develops his analysis of this theory with his postmodernist lens. Denzin's (1992) 'Interpretive interactionism' should contain an:

.....oppositional cultural aesthetic....

And

....aims to always subvert the meaning of a text, to show how its dominant and negotiated meanings can be opposed.....expose[s] the ideological and political meanings that circulate within the text, particularly those which hide or displace racial, class, ethnic and gender biases.....analyze[s] how texts address the problems of presence, lived experience, the real and its representations, and the issues of subjects, authors, and their intentionalities. (Denzin, 1992, p. 151)

Over years of working in teacher education, focussing upon music education, I had regularly observed and noted students saying they were not musical but being able to behave in a musical way when teaching music and making music themselves within the context of their courses. Systematically investigating these students in depth over the two years sensitised by symbolic interactionist theory was key to analysing the way they constructed and re-constructed their 'musical identity' as teachers of music with young children. Denzin's (1992) interpretive interactionism had resonance with my aims and intentions and I kept the above aims in mind as I analysed data.

Locating this study across these interpretist/constructionist/interactionist paradigms, and not losing sight of what I wanted to find out and why, I thought this would enable me to investigate what the participants' thought using narrative research. However I was unclear about the relationship between constructivism and interpretivism and there seemed to be a great deal of

overlap in these ideas. I have debated these ideas in part one of 'locating the study' more fully.

Constructivist, constructivism, interpretivist, and interpretivism are terms that routinely appear in the lexicon of social science methodologists and philosophers. Yet, their particular meanings are shaped by the intent of their users.....these terms are best regarded as sensitizing concepts (Blumer, 1954). They steer the interested reader in the general direction of where instances of a particular kind of inquiry can be found... (Schwandt, 1998, p. 221)

Schwandt is inclined towards thinking about these theories as '*approaches*' or '*persuasions*' rather than models that have to be followed. I saw the theories as guiding ideas that supported the way the questions were asked, data collected and analyses occurred. Therefore my 'intent' had to be identified and made explicit. I have tried to do this throughout in the way I worked with the students on the course, designed and refined the processes and procedures of the research, analysed data and reported the findings. 'Models' is definitely too structured a term as it does imply it needs to be followed closely. I felt comfortable with Schwandt's (1998) description of interpretivists and constructivists and his inclination to call them '*persuasions*'. 'Persuasions' fitted the way I was conceptualising the theoretical framework for this study.

Proponents of these persuasions share the goal of understanding the complex world of lived experienceand situation-specific meanings... (Schwandt, 1998, p. 221)

The 'situation-specific meanings' were exactly what I wanted to know as these students constructed their meanings within the music sessions and in schools during the course. 'Symbolic interaction' (Mead, 1934a; Blumer, 1969) theory provided me with a way of conceptualising how each individual constructs themselves in the interactions with others. Mead (1982) was clear it was the individual themselves determining the way they changed and this was not completely restricted by the social structure around them. He thought they could have self determination and individuals could therefore change society from within. Social constructionism has tended towards the view that the society shapes the individual and therefore the individual can only act within that framework and cannot change society (Burr, 2003). Again we encounter the issues of oppositional politics within a paradigm and Burr (2003) rightly argues that there are as many theories of social constructionism as there are social constructionists.

The constructivist or interpretivist believes that to understand this world of meaning one must interpret it. The inquirer must elucidate the process of meaning construction and clarify what and how meanings are embodied in the language and actions of the social actors. (Schwandt, 1998, p. 222)

It became clear that struggling to work out if I was following an interpretivist or constructivist persuasion was not productive. The word 'or' at the start of the above statement demonstrates there is not a vast divide between the two positions. I decided that my energies were better placed taking a more broad brush approach to these ideas. This was in keeping with Robert's (2002) notion that researchers now use and apply knowledge from a range of disciplines and sources. These were therefore the sensitising 'persuasions'. I recognised that aspects of these ideas resonated for me and supported my thinking as I constructed the study. The pivotal point in this was deciding for myself what counted was how each student constructed, maintained and / or changed their own identity of their 'musical self'. Did they have one, did it come and go, did it strengthen as they had successes with the children? All these questions were very clearly rooted in 'symbolic interaction' and 'social constructionism' and 'interpretive interactionism'.

The interpretive undertaking thus becomes, in Jackson's (1989) words, the practice of "*actively* debating and exchanging points of view with our informants. It means placing our ideas on a par with theirs, testing them not against predetermined standards of rationality but against the immediate exigencies of life" (p.14). (Schwandt, 1998, p. 250)

During the study 'actively debating and exchanging points of view' was key to the way I was finding out their individual and collective stories of becoming primary teachers who would be able to teach music to their classes. It was also essential as I discussed with them about whether they thought they were musical.

4. 4 Form of the research - Case Study

This research, from the outset was designed as a 'case study'. Case study is a term used in many disciplines and as Robson says 'has been around for a long time' (1999, p. 51). His definition was the one I started with.

Case study is a strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence. (Robson, 1999, p. 5)

This was a single case study of an instance involving seven students training to be primary teachers who would have to teach music to their classes. They all defined themselves as not musical. The case study involved the collection, collation and negotiated analyses of each student's 'life story' and supported the narrative research approach (Lather, 1986, 1992; Roberts, 2002).

Studying a case as opposed to 'case study' as it is now known was part of the scientific model of research where particular cases were investigated from a hypothesis and included attempts to control variables so that one case could be replicated again by other researchers and eventually a generalisable finding could be reported to the research community (Vidich and Lyman, 1998). Multiple case studies are still part of positivist research (Robson, 1999). Smith and Manning (1982) criticised the way the Chicago school lead by George Herbert Mead made use of 'analytic induction' (Smith and Manning, 1982). They were concerned that the rigour for being able to 'prove universal, causal generalizations' would be compromised (Vidich and Lyman, 1998). This was clearly Smith and Manning (1982) framing 'analytic induction', as part of studying a case, from a positivist perspective. However as Vidich and Lyman point out

The case method was to be the critical foundation of a revitalised qualitative sociology. (1998, p. 74)

Modern 'case study' in educational research has been derived in part from the work of Lawrence Stenhouse in the 1970s. Stenhouse (1978, 1979, 1982, 1983, 1985) was keen to promote practice based research and to encourage teachers to investigate their own practice. More significant in modern case study is the work of Robert Yin (1981, 1983, 1989). It was Yin (1981) who led the educational research community to take case study seriously and particularly that the case or 'instance' was important for itself. It did not have to be generalisable across the piece. Stenhouse (1979) wanted teachers to investigate their 'instances'; their classroom or a group of children or a particular subject area.

Normally this form of case study has two parts the case evidence and the case report. Any teacher reading a case study report would be able to recognise issues and, reflecting upon the findings, consider how these might relate to their own 'case'. The idea of collecting many case studies from which further research and interpretations could occur would require the evidence base of the case study to be extensive and to have used multiple methods to collect the data. Appendices five to fifteen form the case evidence that could be open to further interpretations by others. Elliott (1978) talks about the participants' stories within the case which is pertinent to the way I used narrative research to study this 'instance' of these seven students. He said:

This 'story' is sometimes called case study....Case Study provides a theory of the situation, but it is naturalistic theory embodied in narrative form. (Elliott, 1978, p. 356)

Robson (1999, p. 52) points out that a case study in educational research is a 'strategy' not a method and it is the collection of 'empirical' data about a 'particular' case 'focussed on a phenomenon in context' 'using multiple methods'. He strongly advocates the need for a conceptual framework within which the case study will sit. This I have discussed above through the choice of paradigm and below through the qualitative approach to this narrative case study.

Developing a conceptual framework forces you to be explicit about what you think you are doing. It also helps you to be selective; to decide which are the important features; which relationships are likely to be of importance or meaning; and hence, what data you are going to collect and analyse. (Robson, 1999, p. 150-151)

Having set out the paradigms and the form of the research it is important to see how the approach fits with these.

4. 5 Research Approach - Qualitative

My empirical work asks feminist questions about what it means to do "qualitative" inquiry. Hence rather than fitting into conventional notions of social science, I am part of a movement that is reinscribing science "otherwise", reshaping it away from a "one best way" approach to the generation and legitimization of knowledge about the world. (Lather, 1992, p. 87)

Consistent with the social constructionist, interpretive interactionist and symbolic interactionist paradigms was a qualitative approach to this narrative research.

Researchers often use the terms 'quantitative' and 'qualitative' to describe different methods of research, whereas in fact the terms describe different *approaches* to research, each characterised by the specific type of knowledge it produces. (Hughes, 2001, p. 52)

I think Hughes (2001) makes an important distinction here because the approach is more than a research method. The approach enables the paradigm to be conceptualised so that appropriate methods can be employed. The long debate about the validity and position of qualitative research as legitimate research within educational and social science research communities continues (Cohen and Manion, 1985, 1994; Cohen, Manion and Morrison, 2000; Denzin, 2007; Denzin and Lincoln, 1998, 2000; Eberle and Maeder, 2002; Flick, 1998; Hammersley, 1992; Hitchcock and Hughes, 1989, 1994; Robson, 1999; Silverman, 2007). Qualitative research is regularly challenged for not being rigorous enough or lacking in generalisability.

In a recent conference address Denzin (April 2007 Key note at Discourse, Power and Resistance conference at MMU) discussed the challenges he and his team were facing. They were encountering increasing difficulty in getting any of their qualitative research recognised and passed by the ethical committees of their universities in the USA. This appeared to be due to the emerging dominance of the positivist research movement backed by the USA government and its needs for so called 'hard evidence'. Denzin (2007) considers this politically motivated return to giving quantitative and positivist research greater status is directly related to the production of statistics that can be manipulated to fit the latest political imperative. He suggested there was no wish to find out what communities of participants actually think about services. I think qualitative data that provides 'thick descriptions' (Geertz, 1973b) is perceived by the USA government to lead to difficulties when the 'voices' of the people challenge the government's agenda. However at the time of conceiving and developing this study qualitative research was considered to be a very legitimate form of approach and I consider that it still is. It is consistent with the narrative approach I have taken. The main argument by qualitative researchers in support of this approach is that:

Qualitative investigators think they can get closer to the actor's perspectives through detailed interviewing and observation. They argue that quantitative researchers are seldom able to capture their subjects' perspectives. (Denzin and Lincoln, 2000, p. 10)

Researchers using a predominantly qualitative approach draw upon quantitative approaches to support their qualitative interpretations and vice versa (Cohen, Manion and Morrison, 2000). In the last seven years I have noticed a move in the music education psychology research from a heavy reliance on quantitative approaches to one which includes both. Sloboda, O'Neill and Ivaldi (2001) in particular have moved towards qualitative approaches to support their quantitative research, particularly to find out what the participants' were thinking about and how they were influenced by the culture and society around them. Hargreaves and colleagues (Hargreaves and Marshall, 2003; Hargreaves et al, 2007; MacDonald, Hargreaves and Miell, 2002; Miell, MacDonald and Hargreaves, 2005) have been drawing the psychological and the social, cultural paradigms together to consider the 'lived experiences' of the participants in their research into musical identities.

My study was focussing wholly on the stories of the participants and therefore a qualitative approach seemed to be the 'best fit'. At the start I thought the study would focus upon the students but very quickly it became clear that my story was very much part of the whole context.

The continuous interplay between 'the whole', which may be understood as the knower's world-view, and the new, which is that which is strange to the knower, is described as a 'hermeneutic circle'. Though we are predisposed to see certain things in certain ways, this should not preclude us from understanding that these ways are continually undergoing transformation because of new encounters with the world. In short our assumptions are continually being challenged. (Scott, 2000, p. 18-19)

As I started the study I 'knew' a lot about the world of music education and teacher education through my years of experience as a practitioner. What was 'strange' to me was why students over the years that I had been teaching continued to identify themselves as 'not musical'. The only way I was going to find out about this was getting to know their stories and how they were constructing and re-constructing themselves during the period of their course. For me a quantitative approach could not support me in finding out what was 'strange'. It was also quite apparent that people change and the students would not remain constant in their construction (Blumer, 1969; Burr, 2003; Goffman, 1984; Parker, 1998) of their musical self as a primary teacher. I also knew I would change but I was not prepared for just quite how much. Not only was the

change in my understanding through the investigation of what was 'strange' to me but there was change in what I had originally thought that I 'knew'. This is explored in the findings.

I knew I wanted to understand what the students were thinking about when they defined themselves as 'not being musical' and I knew this was complex and needed a lens through which I could observe, listen to and interpret the way they constructed this meaning. I knew that my position and my own 'educational, philosophical and musical baggage' would influence this narrative case study as I was part of the case as their tutor. I felt that this qualitative approach within these paradigms would be giving a voice to the students (Lather, 1986, 1992; Roberts, 2002) rather than using them as objects which could have occurred through a quantitative approach. I wished to gather their stories and not impose stories on them.

Before discussing the ethical principles guiding my research it is important to discuss the sample used for the research. At the start of this thesis you were introduced to the students. I now discuss this sample and how these students became participants.

4.6 Sample

The sample was, as has been stated elsewhere in this thesis, taken from the students following the art and music generalist route during year two and three of their course. My research approach was qualitative as discussed above. The sample was not meant to be representative nor did I intend to generalise from my findings to the wider groups. My intentions for the research were to gain greater understanding of the processes and perceptions of individual students (Goodwin and Goodwin, 1996; Silverman, 2007).

Did I control the way the sample was chosen? I controlled the sample choice in terms of my decision to follow a small group of volunteers who self identified as 'not being musical'. I also controlled the fact that these students would be taken from within the student group on the generalist art and music course during years two and three of their course. Again I controlled the historical moment by focussing upon the cohort that entered in September 2000. This became the specific instance or case study as discussed above.

I did not have control over which individuals were taken onto this course for this cohort starting in September 2000. However I was the programme leader and a member of the interviewing team and was instrumental in ensuring certain entry procedures were in place. I also helped to develop the criteria for making judgements at the interview stage for the suitability of candidates. The candidates had to pass written tests and an interview as well as fulfilling the entry qualifications. They also, at interview, were judged for their potential to become primary teachers and therefore whether they would be able to achieve the TTA standards as set out in 4/98 for Newly Qualified Teachers (TTA, 1998). In terms of the sample none of this was in my control. I was not involved in the entry interviews for any of this sample when they were candidates for the course. The sample would be chosen from individuals who were successful in being accepted for this course at this university and had the potential to achieve the 4/98 TTA standards for newly qualified teachers (TTA, 1998). They were therefore not a random sample of the population at large.

The whole cohort of students was ninety two of which there were only eight men. Once on the course the students were free to choose which of the specialisms they would undertake; provided they had the potential to meet the TTA 'specialist' standards (TTA, 1998). From this they either had to follow the art and music generalist route if they specialised in art or music or could not follow this route because they specialised in history or geography. For students who specialised in either English, or mathematics or science they had the choice of the two routes. I had no control over the composition of the group of students who finally followed the art and music generalist route. From this group of students I was not going to choose the music specialists and this left me with a group of twenty nine students whom I could approach for the sample. They were all female.

The nature of a study into the development of a musical self, within the context of training to be a primary teacher, I considered had to be based on individuals' perceptions. Given the context, my role within the university and this particular course, I felt it would be inappropriate to 'pick out' individuals, the sample had to be volunteers. They also had to be volunteers who thought they were 'not musical' – they self-defined. This again imposed limitations upon who the participants would be. I had no control, and no wish for control, over this 'self identification'. This aspect turned out to be far more complex but at the time of

identifying the sample I was unaware of the impact my expertise had on the students.

The students were therefore 'self identifying' as 'not musical' and they were volunteers from the twenty nine students within this group. Six students volunteered in year two of the course and another student joined in year three. She had interrupted studies for one year and was returning to complete the course. Four of them were mature students and three were young students straight from the sixth form or within one year of leaving school. Three of them did not play an instrument and four of them did. Of the three who did not play an instrument one felt comfortable singing with children, one had been in a choir and one said she had no experience of playing or singing. However it eventually emerged she had started to learn the trumpet.

The sample size is very small and very 'case specific' (Robson, 1999). I cannot and never intended to generalise from this sample. The findings and study set out to 'illuminate' issues that might set up resonances for teachers, student teachers and teacher educators who work in music education. The discussion about these students is now expanded as I discuss the ethics of this research.

4. 7 Ethical research – The contract with the participants

Before embarking on the methods used in this study we have reached a point requiring the exposition of the contract between me and the students. The ethics that underpinned and drove the journey need to be exposed to critical consideration.

By their very nature, social science research and educational research involve studying people's activities in one way or another. The researcher must take responsibility for the well-being of those who participate in the research s/he conducts. (Cambell, Freedman, Boulter, and Kirkwood, 2003, p. 5)

4. 7. 1 Living the ethics

An ethical stance to research is not peripheral, for me, it is the very core of the research. The philosophical underpinning of the researcher drives the whole process and procedure of the study. This has to have an ethical approach embedded in it. The ethical stance determines how the researcher conducts herself and treats the participants throughout the research. This does not just

mean during the initial process of gaining access to the participants but includes the whole data collection process, analyses of data, final reporting of it in the written form and most importantly the attitudes and behaviour of the researcher to the participants throughout the study.

Pring (2000) argues that too often 'morals' and 'ethics' are confused and it is possible to have an ethical stance but this has to be underpinned by the 'moral thinking' of the researcher.

There is rarely a clear-cut, and context-free, set of rules or principles which can be applied without deliberation and judgement.....There is a constant need to reflect on the values which form the research and the ways in which those values might be made concrete in the research activity itself. (Pring, 2000, p. 140)

The philosophy of the researcher provides the basis for the development of the principles, through which the researcher continuously reflects upon, and changes, the procedures and processes in action and in the interactions with all the participants. The philosophy of the researcher determines the type of research that is chosen and the paradigms and approaches that frame the way the research is conceptualised and carried out. It is therefore value laden. The ethical principles have to support the research and be consistent with the type and nature of the research. These principles have to have, at the heart of them, the notion of 'ethical research' rather than 'what are the ethics of the research?'. In other words the 'moral behaviour' of the researcher that forms her values and from which the principles and then the rules are derived is key to guiding the conduct of the researcher through the study. Continuous discussion of, and negotiation about, the way the research is proceeding, changing or staying the same is vital. From this approach 'real informed consent' can be maintained. It is naïve to think that from the outset it is possible to foresee all that might occur. It is important the initial principles and rules are reviewed with the participants. (A detailed discussion of this process from the start of the research can be found in appendix sixteen)

Thinking and acting ethically at all times and reflecting honestly upon the issues and difficulties are paramount. Facing up to issues with integrity has to be a key guiding principle. If the result of the reflection is that some of the research data cannot be used, or a participant cannot continue to take part, then this has to

take precedence over the researcher's wish to complete the study. Ultimately if the participants all decide to withdraw the researcher has to accept the study cannot be completed. Being prepared for this eventuality and sticking to the ethical principles and contract with the participants may not be comfortable or easy for a researcher. However having integrity and behaving as an 'ethical researcher' means the researcher must adhere to the ethical principles negotiated and agreed with the participants as the research progresses and to any changes negotiated. In a study of this nature there can be no excuse for breaking with the ethical contract and principles that protect the participants at all stages of the research.

How is our right to know balanced against the participants' right to privacy, dignity and self-determination? And should the investigator act as both judge and jury? (Robson, 1999, p. 29)

The researcher must be clear about why she is entering into the research. For me although this study forms work towards a PhD it was much more than that. Personally and professionally I had been very concerned about why so many teachers and students were identifying themselves as not musical. I considered this was having a direct impact on the decline of music education in our primary schools. As a music educator I feel passionate about ensuring all children have their entitlement to a balanced curriculum that includes access to regular and good quality music education. It became clear that because of this enthusiasm for the subject at times I was not as open to what was occurring in front of me. I had to work hard to ensure my own assumptions and 'values' were not getting in the way. Listening accurately to the students was important. For one student I feel my approach deskilled rather than enabled her. This had a direct impact on her involvement in the study. I feel I have to relate this back to the question above that was asked by Robson (1999, p. 29)

How is our right to know balanced against the participants' right to privacy, dignity and self-determination?

I will discuss this dilemma within the findings and the story of 'Terri'.

A lot has changed in the field of ethics for educational research in the seven years I have been undertaking this study. Writing in 2001 and reprinted in his book in 2004 Pring stated that:

Educational researchers are becoming increasingly conscious of the ethical dimension of their research. Unlike medical and nursing researchers, they do not yet have their 'ethical committees'..(Pring, 2004, p. 244)

This of course has not quite happened but the ethics committee of the university has changed and become far more central in approving all types of research studies including educational research. The systems in all universities have been refined and are now much more in line with the medical model of ethical approval. Whether this model is actually fit for purpose for educational research and particularly research using qualitative approaches is beyond the remit of this study to decide. As discussed earlier Denzin (2007) has been grappling with this dilemma for qualitative researchers and ethical committees in the USA.

In 2003 BERA produced ethical guidance for educational researchers. This guidance has been very useful. It is important participants are protected and there are rigorous systems in place. However it is really important not to lose sight of what the researcher intends to do with the participants and how they will interact with them. This has to be based on notions of fairness, respect, dignity, democracy and equality.

The systems we have in place to ensure researchers adhere to ethical principles are important. However I would argue the system and the checking cannot ensure that once the research is in operation the researcher maintains an ethical approach to the research. I had my ethical stances passed as part of my proposal and checked again at my mid point progression. My supervisors ensured I was behaving ethically with the participants and I was able to discuss any dilemmas I faced with them. The participants agreed to be in this study. They were all adults and volunteers and free to leave at any point. I tried, and I feel mostly succeeded, to 'live my ethical principles'. Pring:

....questions whether it is sufficient to think in terms of principles, codes and rules. It may be more important, from an ethical point of view, to consider much more carefully the virtues of the researcher than the principles he or she espouses. (2004, p. 244)

I would agree with this and leave it for the reader to judge how well I succeeded in 'living my ethical principles'.

Having outlined the paradigms, case study, research approach, sample and discussed my ethical principles and procedures it is important to discuss my

methods of data collection. So how did I go about finding out what the students thought about their 'musical self'?

4. 8 Methods

As Edwards (2001) states the validity of any research study is only as secure as the methods allow. It is therefore appropriate to discuss the methods I used. It was important to collect data from a range of methods. Observations were undertaken in different contexts; university music sessions and music teaching in school on the students' year two serial placement. These had to be related to information gathered through informal interviews that occurred at particular points throughout the two year period of the study. There was a collection of audits, reports and their presentation materials. They were able to discuss the issues from ongoing analyses and to verify my interpretations or to challenge them. There was also the process of building up their individual biographies through the interviews, reports, presentations, audits and observations. They were able to see for themselves their own stories emerging and to negotiate these to ensure intended meaning was derived.

.....like all of us when faced with an outcome....., they will document their past in a way which fits it, highlighting certain features and downplaying others. In other words, the interviewer will be inviting a retrospective 'rewriting of history' (Garfinkel, 1967). (Silverman, 2007, p. 39)

4. 8. 1 Interviews

Interviews are a common method within the interpretive interactionist, social constructionist and symbolic interactionist paradigm and are regularly used in qualitative/narrative approaches to research (Denzin and Lincoln, 1998, 2000; Lather, 1986, 1992; Roberts, 2002; Robson, 1999; Scott, 2000; Silvermann, 2007; Walker, 1986). Arksey and Knight (1999) suggest

Interviewing...is not a research method but a family of research approaches that have only one thing in common – conversation between people in which one person has the role of researcher... (1999, p. 2)

I would agree with this to a point as each of the different types of interview strategies fits with different purposes and stances of the researcher. In my case I wanted the students to feel comfortable about unfolding their feelings and constructions of their musical selves. Formal interviews that were structured were not going to build a long term relationship or support the participants to

relax and discuss with me their inner thoughts. Semi-structured interviews were too formal for the same reasons. The informal conversations did not mean they could be about anything because the participants and I went into these 'conversations' with the knowledge on both sides that this was about the area of my research. Some might argue this meant they were semi-structured interviews but I did not have any interview set questions for these informal conversations. The standard practice for a researcher to tape record interviews was also a method that did not fit all of the occasions and therefore I would suggest I considered the way I thought about interviewing the participants was from an approach rather than a methods frame of mind. Because of this way of framing interviews as approaches I was able to critically consider what interview approach was appropriate for what I wanted to find out and how I wanted to find it out. If I had constructed the interviews from a methods mind set I think I would not have considered the complexities of face to face situations of 'interviews' as data collecting opportunities where the feelings and the relationship aspects had to be developed over time. I wanted to return to these participants and talk about the same area again and again. This for me was an approach rather than just a method of data collection.

I was aware that given the title and aims of this study the students might construct their life histories to fit in with preconceived views of 'being' or 'not being musical'. I was also aware as their tutor they may be 'trying to please' me. I decided informal interviews would allow the participants to set the agenda of what they wished to discuss around their music teaching, music learning, skills and subject knowledge. This does not mean the informal interviews did not have an agenda they were 'conversations with a purpose' (Siraj-Blatchford and Siraj-Blatchford, 2001, p. 151). I also realised it was going to be important to interview them several times during the two year period of the research to build up a picture of how at each point in the course they were developing their musical identity and how, if at all, it was changing.

At first I thought I would interview by taking written notes and later when there was a stronger relationship I would use the tape recorder to tape the interviews. I originally felt that in trying to build the relationship taping the participants would have added to the power imbalance between us. However whilst I did not use the tape recorder for one or two interviews the students mostly encouraged me

to tape the interviews. My key concern was for the interview to feel more like an informal chat so they might relax and become more at ease.

There is a tension in the biographical interview between, on the one hand, the need for the interviewer to establish and maintain a rapport and a trusting relationship on which the interviewee will disclose significant personal information and, on the other, the practical demands and constraints of any research enquiry...what transpires is inevitably something of a balancing act. (Gearing and Dant, 1990, p. 152)

The interviews occurred at the start of the year two course, at the end of a block of music sessions, prior to their year two block placement, after the block placement, and after their year two art and music serial placement. They were interviewed again at the start of year three some were interviewed prior to their final placement, at the end of their final block placement and after completing their Career Entry and Development Profile.

4. 8. 2 Group interviews, discussions and structured eavesdropping

At the start of year two of their course there was a group discussion with the six students from year two. This was put in place to discuss what the group thought 'being musical' meant. This working definition supported the exploration of this issue through individual interviews.

There was a group 'structured eavesdropping' (Powney and Watts, 1987) at the end of the music sessions in year three of their course and just prior to them starting their final block placement. This was quickly followed by a discussion, with six of the core participants, following up the issues raised by the structured eavesdropping. Powney and Watts (1987) differentiated between 'respondent' and 'informant' interviews. In the former the agenda and control is very much the researcher's and in the latter the informant sets the agenda. I had been trying to undertake informant interviews through the informal interviews. I was now keen to remove myself from the actual room so the participants could discuss openly. To support this process I left a tape recorder in the room. The participants controlled this and could switch it off if they wanted to and switch it on when they were comfortable to discuss to the tape. I left them with a few areas, written on a sheet, to focus upon if they wished but they did not have to use these. The tape was transcribed within two days and the discussion using the transcript took place on the third day. This was important so the participants did not forget what had taken place and could correct the transcript and follow

up the ideas in the group discussion with me. I made field notes of the discussion through a running record and tape recorded it as it is difficult to transcribe tapes of group discussions without notes. There were twelve students involved in the structured eavesdropping which included six of the study sample. For the group discussion immediately after, the students agreed that only the six sample students would be involved.

4. 8. 3 Field notes

These took the form of 'running records' or 'descriptive narrative' and 'anecdotal records' (Rolfe, 2001). The 'running record' according to Rolfe is written as the events occur and gives 'the richest account of ongoing behaviour' (2001, p. 227). The 'anecdotal records'

.....are usually written after the event and describe a particular incident in a brief and, ideally, objective way. (Rolfe, 2001, p. 227)

This is always problematic and as many writers (Denzin and Lincoln, 1998, 2000; Hitchcock and Hughes, 1995; Martin and Bateson, 1986; Robson, 1999; Scott, 2000) on methodology have pointed out it is not possible to remember every thing. What is written will depend on what the researcher was focussing upon and that person's values and perspectives. These are therefore never 'objective', in the traditional sense of this word, as used in positivist research. These records had to be shared with the participants for accuracy and verification. However, they acted as an important record that captured some of the interactions and behaviours at a particular moment in time and within that specific context.

During the observations in the university sessions I had to stop to teach on several occasions so the observations were noted using both running records at that moment as the action was occurring and through anecdotal records which were written up immediately after the session. I shut myself away as soon as the students had left the room and wrote up as much as I could remember of the interactions and statements fleshing out the running records.

4. 8. 4 Observations

Two types of observations were carried out. The first was within the university during the practical music sessions. These observations were informed by

symbolic interactionist theory as interpreted by Blumer (1969) from Mead's (1934a, 1982) theories. I was looking closely at the interactions of the individuals with their peers, with me and when on their own, using the instruments. I was trying to note their behaviour and their attitude and utterances in those situations.

The second observations were in the school setting where I was watching them teach the children and again I was interested to observe their behaviour and the interactions between them and the children, between the two students in each class and between the students and the teacher. These observations were field noted.

Rolfe (2001) highlights three types of observation: anecdotal, event-sequencing or time-sequencing. She suggests (2001, p. 129) that the 'anecdotal observation' provides a 'rich description' of a particular event. In this the researcher notes down as much as possible as it happens but then provides a more fully developed account immediately after. This is therefore how the running record and the anecdotal record combined to provide the more developed observational accounts. This was the way I chose to operate as I was unable to write everything down as it occurred. The speed with which things occur was one limiting factor. However, even more limiting was my role as the tutor, where I had to stop writing to support the groups as a teacher in the sessions.

It is important the researcher is able to capture as accurately as possible what is happening in that moment. At the design stage I did consider the use of video taping the students as they practised and worked together. However in the first set of negotiations at the end of the students' first year it became apparent I would have to be sensitive with the collection methods I used so I could build up trust and a close relationship. The learning logs were discarded because they were too intrusive. The students quite clearly would have found being videoed even more problematic. There was also the issue of effectiveness. A video recorder on a tripod, left to run, would not have been able to track the students as they moved around in their practice. With a hand held video recorder that could track individuals I would still have had to stop videoing to teach. Logistically and ethically this was not going to work.

At first in the design stage I had considered I would use event-sequencing as part of my observations because having been sensitised by the theoretical framework of symbolic interactionism I was trying to note symbols 'given out' and 'given off' (Goffman, 1959, 1984) by the participants in their interactions in the music sessions. I was not an experienced enough researcher to be able to focus on event-sequencing within these sessions particularly as I was also trying to teach. I feel I captured far more through the 'running account' and 'anecdotal record'. I was able to interpret these observations in the light of the interview information and checking of the notes with each of the individuals. Had I worried about how to 'correctly' carry out 'event-sequencing' as an observation technique I think the research and the teaching would have suffered.

In school I also used running and anecdotal records. However, I was just a researcher/observer in the classroom. I was not there in my tutor role as on the art and music serial placement the school based co-ordinators trained the students. This meant I was freer to write down more of the moments in action. Again the speed with which I could record the action in my notes was a limiting factor. There is also the bias or focus of the researcher. What actions did I attend to more than other actions because of my own bias? Having the informal interviews with the participants after the placement helped me to consider what I focussed upon. The participants also checked my notes and reminded me of things I had not attended to but I remembered when the individuals raised them. If I had not remembered an incident I did not note it in my notes but added it to the participants' views.

In order to cross check and triangulate as fully as I could for reliability and validity, I also used a range of other sources for information about the participants. I collected, with the participants' permission various audits, reports and course materials that the participants were generating as part of their studies.

4. 8. 5 Collection of course materials and information

As part of the course the students had audits to fill in against the adapted TTA 4/98 standards for level 7 generalists (TTA, 1998) or they could use the specialist standards. Most of them chose to use the specialist standards at the end of year two and three of the course. At the end of year one of the course

some used the specialist and some the generalist standards. These audits were devised by me adapting the 4/98 TTA standards (TTA, 1998) specifically to music skills, subject knowledge and pedagogy (see appendix one, two and three).

I collected the participants' written notes from the presentation of their composing process after their presentations in year two of the course and then field noted their discussion of their presentation.

I collected their serial placement reports from year one and year two and was able to use their reports from their three block placements, one in each year of the course. The participants had given their professional tutors information towards the writing of their final references and the students gave me permission to use this if appropriate. Six of the seven participants gave me permission to use their career entry and development profiles and I interviewed them using this information. I was given permission to draw information from their application forms and their interviews for a place on the course.

The final section of this methodology is a discussion of analyses. Collection of data is one aspect of research but without analyses there are no findings and search for new knowledge.

4. 9 Analyses

In designing the research I decided that by going into data collection sensitised by symbolic interactionist, interpretive interactionist and social constructionist theories I would be able to closely examine the interactions 'in the moments' and 'over time' of this group of students through their stories. Through ongoing analyses of data I was able to build up a dialogue with each individual about their perceptions of their musical self and how it was or was not changing with the different interactions. I refined my research aim, as I discussed at the beginning of the methodology section, after the mid point progression, to provide me with a sharper focus that assisted data analyses.

I wanted to ensure my analyses were 'grounded' (Glaser and Strauss, 1967; Corbin and Strauss, 1990) in data. I used thematic induction through immersion in the data sets and I hold to the view that grounding interpretations in data are important. However I considered 'grounded theory' (Glaser and Strauss, 1967; Corbin and Strauss, 1990) was problematic and should be reconceptualised as 'semi-grounded' theory. Having explored this idea with colleagues, including my supervisor, I consider the notion of 'semi-grounded' theory suggests that a researcher always goes into an investigation with a particular set of ideas and values derived from the theoretical perspective and ideology of the researcher. Here I mean the lens the researcher uses makes the reading of 'grounded theory' more sensible if it is considered as 'semi-grounded' theory. 'Semi-grounded' theory for me is an amalgam of the theoretical perspective of the researcher derived from a field of study and the data sets that grounds any 'theory making' derived from those particular data analyses. This reading of 'grounded theory' helped me to realise how I could ground analyses in data whilst being honest and open about having symbolic interactionist, interpretive interactionist and social constructionist lenses on the interactions, constructions and co-constructions of the participants. This also supported me when I broadened my understanding of social constructionism.

The participants were constructing themselves through the language they used with one another. They were relating their own constructions to the field of music education and music generally and to the field of primary school teaching and the 4/98 TTA standards (TTA, 1998). The latter had been adapted by me to form music specific standards in skills, subject knowledge and pedagogic

understanding needed to be a specialist or generalist music teacher in primary schools (appendices 1, 2, and 3).

Whilst I was being sensitised by Bernstein's discourse analysis theory this was not inconsistent with narrative research taking a qualitative approach. Bernstein argued that much discourse analysis ignored the shared meanings of the entire discourse through too narrow a focus upon word level analysis. I found Bernstein's (1996, 2000) interpretation of discourse analysis provided me with a useful device for trying to view the participants' stories from an alternative perspective. As the participants talked about themselves Bernstein's (1996, 2000) conceptualisation of vertical and horizontal discourse was pertinent. I will briefly outline my understanding and interpretation of Bernstein's vertical and horizontal discourse theory in relation to the analyses of data. A more detailed discussion of his work is in part two of 'locating the study' and earlier in the methodology discussion.

Bernstein (1996, 2000) considered there had not been any analysis of discourses that were about the way pedagogy changes the individual. He thought that before the 1980s principles of transmission and acquisition were researched. In the 1980s the content of what was being taught came under scrutiny. He felt the social basis and way the ideas were constructed was not being analysed; in other words the 'forms of the discourse' were being ignored (Bernstein, 2000, p. 155). Bernstein's (1996, 2000) answer to this was to develop his theory of Horizontal and Vertical discourse. These oppositional forms were also being considered in different ways by; Bourdieu (1991) with his symbolic mastery versus practical mastery; Habermas (1992) described them as 'life world' or 'instrumental rationality' and Giddens (1991) in the same vein as Habermas (1992) having the 'local experiential world' as opposed to the 'expert systems'. Bernstein (1996, 2000) considered the individual used two different discourses the ordinary common sense world which he developed as 'Horizontal discourse' and the more systematised and structured, even hierarchically organised world which he termed Vertical discourse.

In my analyses of the individuals' stories through my narrative approach I was able to consider the different way they talked about their educational world as students training to be generalist teachers of music and their lives outside educative contexts where they enjoyed listening to bands and going to gigs.

These for me were the Vertical discourse of the former and the Horizontal discourse of the latter.

A further influence on the way I viewed the data came from cultural anthropology. As I analysed the data the emerging themes from their stories, particularly of holding onto a given perspective in the face of contrary evidence, I was drawn to cultural psychology and cultural anthropology. I was also reading around the cultural issues that impact upon music in society and music education and how these ideas linked with the psychological field from social constructionism and interactionism. In following this reading based on my emergent themes I discovered the work that Strauss and Quinn (1997) had been doing about 'Cultural Schema'. (This is discussed in detail in part two of 'locating the study' and earlier in the methodology). I had been analysing the initial data through a symbolic interactionist lens, inducting themes and constructing the individual's story from that individual's own actions and words in collaboration with each student. I used Bernstein's (1996, 2000) vertical and horizontal discourse analysis to consider their talk about the music in education and on the course as opposed to their discussions about themselves and music outside the educative settings. Quinn's (1997) work on cultural schema resonated with things I was hearing about some of the participants' early experiences in music which was impacting upon their music identity. Roberts (2002) argued that researchers draw upon varied disciplines when engaging in narrative research to develop their theories.

Quinn's (1997) work created a bridge for me between the cognitive psychological perspectives of Bernstein (1996, 2000) and the social constructionist and symbolic interactionist fields. Quinn (1997) was integrating the social and the psychological through the consideration of culture. She looked closely at schema theory and the way individuals develop their ideas and make connections. Her discussion of the way that connectionist modelling can link to symbolic processing models meant she was able to consider how the individual was making cultural meaning from symbols.

...we are constantly producing meanings based on whatever schemas – however incomplete or partial – we have at the moment. Thinking of personal and cultural meanings that way has several advantages....the contextually variable, changeable nature of meanings can be explained. (Quinn, 1997, p. 82)

She talks about the interpretation of one eye closing, which is an example that Geertz (1983) has used. This can be a conspiratorial wink or something in someone's eye depending on the context and the manner in which it closes. This is culturally rooted and developed from shared cultural experiences. She separates the way an individual interprets objects to make meaning because of a specific event or time and the development of 'cultural meaning' through shared life experiences. Quinn's (1997) discussion of shared cultural meaning was relevant for me in the way the participants of this study were sharing their early musical experiences. This was in turn reinforcing the way that they viewed themselves in terms of music. What was interesting was she asked the same question as I had been pondering.

If the world of messages surrounding us is rapidly changing and we are constructed by these discourses, why are our understandings not rapidly changing as well? (Quinn, 1997, p. 89)

This thinking supported my analysis of the elements of the participants' stories related to the construction of their musical self as primary teachers and why their definition of themselves in terms of not being musical was more durable.

4. 9. 1 Summary of Analyses

Keen not to end up with such complex analytical processes that it was impossible to know what I was getting from the data sets, I decided the key tool was thematic induction (Winter, 1982). I used this approach to examine the narrative(s) through immersing myself in the data sets. This thematic induction process, based in narrative research, allowed me to acknowledge my theoretical frames of reference within symbolic interactionism, interpretive interactionism and social constructionism. I used Bernstein's (1996, 2000) vertical and horizontal discourse analysis to sensitise me to the different types of 'talk' about music within and outside the educative context. Quinn's (1997) 'cultural schema' theory informed my analyses of the way the participants talked about their early music experiences and the impact these had on the way they changed or did not change their perception of themselves as musical or not. I collated each student's data as that person's story in chronological order of collection and the events over the three years of their course. I had three overarching areas emerge which had a range of subsections. There were then key cross concepts of the self, labelling and social and cultural norms. These

were used to interpret the inducted themes from the three overarching areas. Each piece of datum was colour coded with highlighters and comments written by the side.

As a summary of the way the methods were analysed the following table is presented. I then turn to an exploration and discussion of the findings for this study.

Table One: Summary of Analyses of Data.

Method	Analysis Process	Comments
All methods.	<ol style="list-style-type: none"> 1. I undertook thematic induction as the overarching approach within narrative research. 2. I collected and collated all data sets into chronological order. 3. Through reading and re-reading the data sets I immersed myself in the data. 4. All emergent themes I colour coded for ease of identification. 5. As a sensitising framework, I used Quinn's 'Cultural Schema' theory to consider emergent themes from data. 6. As a sensitising framework, I drew upon Bernstein's vertical and horizontal discourse theory to examine individual student's stories and the group discussions about life experiences: <ul style="list-style-type: none"> • outside the course and education; • inside the course and education. 	<ol style="list-style-type: none"> 1. I discussed each datum with the individual(s) it was collected from and negotiated the agreed data presented in appendices. 2. I undertook ongoing analysis to identify issues and themes. These I fed back to students for discussion and verification to derive negotiated meaning. 3. As issues and themes emerged, from my analysis and the verification process, these were used in subsequent interviews and discussions.
Individual Interviews	<p>I analysed the data checking for:</p> <ul style="list-style-type: none"> • recurring story lines within an individual's and/or groups' interviews and observations; • consistencies within students' personal biographies; • inconsistencies within students' personal biographies; 	<p>I analysed each individual interview and then checked themes and issues across interviews for that individual in chronological order.</p> <p>And</p> <p>I analysed interviews across the student cohort for each interview collection at a particular time checking for common issues and themes and specific differences.</p>

	<ul style="list-style-type: none"> • any references to emotionally charged instances; • students' views of self; • ways students protected their individual 'self'; • ways they compared themselves to others; • evidence of who were significant others for the students. • any statements related to views of the course or their personal life; • any cultural references by individual students or the group; • any educational system reference. 	<p>And</p> <p>I analysed interviews across the student cohort for interviews across the whole time period of the research checking for commonalities and differences.</p> <p>And</p> <p>I compared themes and issues from individual's interviews and group interviews to observation data from that individual or group.</p>
Group Interviews	<p>I analysed the data checking for:</p> <ul style="list-style-type: none"> • the interactions between students; • any consistency, or change, of view in relation to others' statements; • the development of shared meanings; • any contradictions in students' stories; • any individuals placing selves in comparison to others (e.g. deferring/expert role); • information students withheld /revealed that was evident/ not evident in individual interviews; • whether students' statements were related to course or personal life; • any cultural references made by individuals or groups; • any references specifically related to the education system. 	<p>I undertook a comparison of group and individual interviews at a point in time.</p> <p>And</p> <p>I undertook a comparison of group and individual interviews over the whole time period of the study.</p> <p>And</p> <p>I made a comparison between the issues and themes from these data to the observation data.</p>
Structured Eavesdropping	<p>As I analysed this data set I checked for:</p> <ul style="list-style-type: none"> • type and dynamic of the interactions; • individuals deferring or being dominant; • students changing or not changing their views; 	<p>As I analysed this datum I made:</p> <ul style="list-style-type: none"> • comparisons with individual data; • comparisons with group interview data;

	<ul style="list-style-type: none"> • what they agreed with or disagreed with; • any differences in stories from individual interviews; • any stories that remained consistent with individual interviews; • any difference or similarity to group interviews with me absent or with me present. 	<ul style="list-style-type: none"> • comparisons with observation data.
Discussion groups	<p>I analysed the group discussions for:</p> <ul style="list-style-type: none"> • shared meanings between individuals and/or the group; • instances where meanings were not shared; • cultural and/or educational system referencing; by individuals; • individual and group interactions and dynamics; • any consistency or inconsistency of story lines by individuals through the discussion and in comparison to individual biography and interviews. 	<p>As I analysed these data I made:</p> <ul style="list-style-type: none"> • comparisons with individual data; • comparisons with structured eavesdropping data; • comparisons with observation data.
Observation in university - field noted	<p>I colour coded the contemporaneous statements and 'anecdotal' (written immediately after event) statements. I highlighted any 'negotiated' changes. Interactions between individuals I checked for signs of:</p> <ul style="list-style-type: none"> • hierarchy, • checking others, • reassurance seeking, • being self contained. <p>I categorised the types of behaviours exhibited by individuals:</p> <ul style="list-style-type: none"> • quiet, • chatty, • unsure, • motivated, 	<p>We (students and me) negotiated the accuracy of events through joint remembering.</p> <p>I compared behaviour and recorded statements in observations to individual and group interview data.</p> <p>I looked for consistency or inconsistency in behaviour between observations for individuals in university sessions and in school placement experience.</p>

	<ul style="list-style-type: none"> enthusiastic etc. <p>I noted differences between actual behaviour and stated feelings from individual interviews.</p> <p>The analysis for these observations was as above but also including:</p> <ul style="list-style-type: none"> context of the school; interactions with and behaviour in the presence of teachers, head teachers, children, with other peers. 	
Observation in school – field noted		<p>I looked for consistency or inconsistency in behaviour between observations for individuals in university sessions and in school placement experience.</p> <p>We (students and me) negotiated the accuracy of events through joint remembering.</p> <p>I compared behaviour and recorded statements in observations to individual and group interview data.</p>
Collected information: Initial Interviews for the course	<p>I used these data in biography summaries.</p> <p>I colour coded them for:</p> <ul style="list-style-type: none"> information verifying/contradicting interviews; information verifying/contradicting observations; information verifying/contradicting other collected materials and information. 	<p>These data were written by interview tutors.</p>
Collected material: Placement Reports	<p>These data I used to triangulate with students' and my versions of events from interviews and observations.</p> <p>I checked for consistency or inconsistency with individual's stories and information in other data.</p>	<p>These data were written by teachers.</p>
Collected information: Application forms. Audits.	<p>I analysed these data for:</p> <ul style="list-style-type: none"> students' recurring story lines; any changes or no changes over time in students' perspectives and views; individual's views of self; consistencies in students' views and stories; inconsistencies in students' views and stories; 	<p>I negotiated with the students to support them in building their own biography summaries.</p> <p>These data were written by students.</p>

<p>Presentation materials.</p> <p>Written statements about music workshops.</p> <p>Final Reference information.</p> <p>Career Entry and Development Profiles.</p>	<ul style="list-style-type: none"> • any instances of an individual exhibiting self protection strategies; • ways students positioned their 'self' in comparison to: <ol style="list-style-type: none"> 1. others on the course, 2. others outside education system, 3. me; • any omissions of information given in interviews and observations; • any additions to information given in interviews and observations; • any change or no change of an individual's perspective between these data and data collected by interview and observation. 	
Individual Biography Summaries	I used the biography summaries to support analyses in all of the above.	I drew upon all data sources and students developed these with me as agreed summaries for initial introduction.

FINDINGS

5.

FINDINGS

In this section I discuss the findings from analyses of data. The discussion explores themes that emerged through this process and the 'voices' of the participants illuminate the discussion. Each 'voice' used is representative of a particular issue and/or theme within an individual's narrative and across the collective narratives of the students. The themes, as appropriate, are underpinned with reference to the literature in the relevant fields of knowledge that have been discussed earlier. As part of the analysis process within narrative research I felt the 'voices' of the participants were vital in making sure I had understood their perspectives and not imposed my own. The process has taught me an important lesson.

Learn to listen or you will deafen yourself with your tongue.
(Cockburn and Handscomb, 2006, p. 135)

As I transcribed data I was aware at times I had been in danger of assuming I knew what students were thinking or meaning. I got enthusiastic and interrupted with comments that were not always helpful in letting the students tell their stories. I improved as the study progressed but Cockburn and Handscomb's (2006) quote has become an important lesson learned during this research process. As I analysed data I was aware I had to 'listen' to the various data sets. In the process of analyses of their narratives I wanted to ensure it was the participants' views and stories coming out through the use of the theoretical lenses and frames explored in 'locating the study' and the methodology sections of the study.

With any group of people there is always a danger of assuming homogeneity (Scott, 2000) and this small sample of students could lead us into this trap. It was clear through analyses this group was far more complex. Within one individual's story there were different perspectives of the 'musical self' depending upon the contexts. Through the thematic induction process of analysing the stories the following overarching themes emerged:

- Durability of self labelling as 'not musical';
- WHAM effect upon the individual's conception of musical self; and
- Impact upon the individual of various contexts.

Each of these themes had subthemes within them.

5. 1 Overview of the main themes

Durability of self labelling as ‘not musical’

The durability of self labelling as not musical appeared through:

- the emotional quality to experiences these students had that related to their musical development and engagement;
- approving and/or disapproving atmospheres felt by these students within music education and personal contexts;
- the authority and status of individuals ‘giving out or giving off’ symbols about music and/or these students’ musical abilities and skills.

These three elements within the durability theme were strongly interconnected and whilst I try to discuss aspects separately there is strong evidence of this interconnectivity.

WHAM² effect upon the individual’s conception of musical self

This overarching theme from the data related to both explicit and implicit references to western high art music or ‘classical’ music by the participants. It included individual students’ perspectives and perceptions of:

1. what constitutes the ‘ideal musician’ and the required musical skills and knowledge where the students used the western high art music tradition as their main reference point for musicianship;
2. their own musical skills and knowledge which they judged by using 1 above as their set of criteria;
3. the musical abilities of peers, teachers and others in comparison to their own again using 1 above as their set of criteria.

The participants appeared to use western high art music as ‘shorthand’ for their own idea of the required range and type of:

- musical skills; and
- musical knowledge;

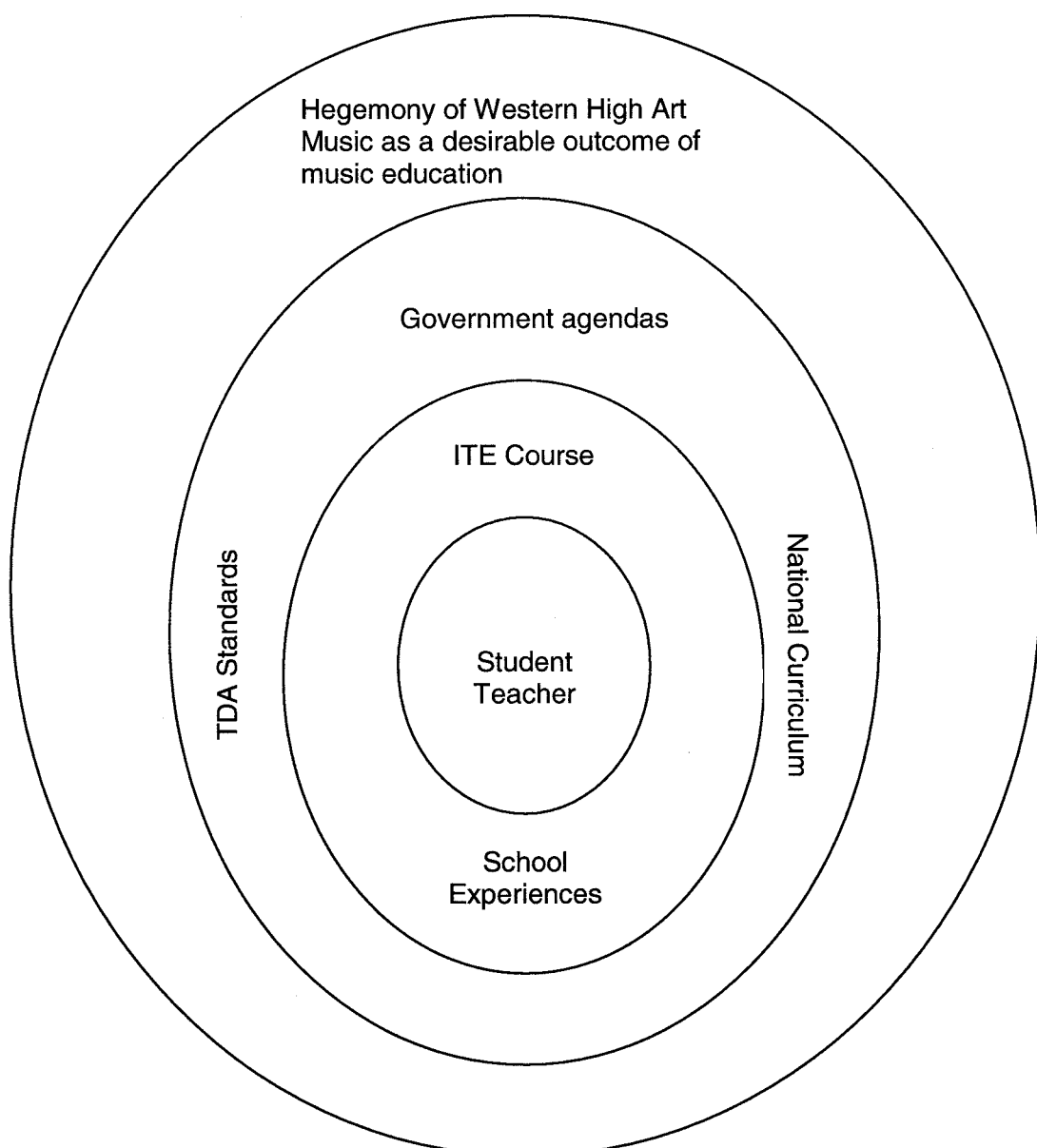
that they needed to be considered musical. WHAM was being used both implicitly and explicitly as a set of criteria against which to make judgements about musical self and musical teaching skills and knowledge. When asked to articulate the criteria individuals had a remarkable commonality about the types of skills and knowledge required. However across the different individuals there was a fairly wide range of perspectives about the required quantity of knowledge and level of achievement in the skills. None of the participants

² WHAM is the acronym for Western High Art Music.

considered they had 'enough' musical skills and knowledge. However they all had different starting points of these skills and knowledge. Implicitly and explicitly they were absorbing 'given out' and 'given off' symbols that western high art music was the benchmark for musical quality that those in authority within education and in society wished them to aspire to.

Impact upon the individual of various contexts

This theme seemed to be summarised by one of the participants when she declared 'BUT it all depends' when she was asked if she thought she was musical. She was clear that the context at any particular instance impacted upon the way she would define herself or view the way others might see her. There were three elements to this theme which are best illustrated in the following diagram with acknowledgement to the way Lamont (2002) uses Bronfenbrenner's ecological modelling (1979) for contextual influences. (Figure One: Micro and Macro Influences upon the Student Teacher)



These various contexts impacted upon the individual student teacher from the micro system of the individual student's immediate context of the course and school experiences to the wider context of the government agenda through the national curriculum and TTA standards for NQTs. These were set within the macro system of the cultural and societal norms about what quality music education should be based upon. The schools and course that the students were training within had to comply with the government agenda and TTA standards. This meant the students were experiencing certain curricula and approaches to music education within these contexts that were constrained by these wider forces. The attitudes in schools and the course content and approaches seemed to reinforce the TTA standards that complied with the government's agenda made explicit through the national curriculum. The government's agenda appeared to be underpinned by the context of the cultural and societal norm of considering that western high art music should be a cornerstone in music education within schools. This was discussed earlier in the study.

The following table (table 2) summarises the three overarching themes as set out across the top of the columns and the subthemes for each main theme set out in each of the columns below.

Table Two: Overview of themes and subthemes in the findings

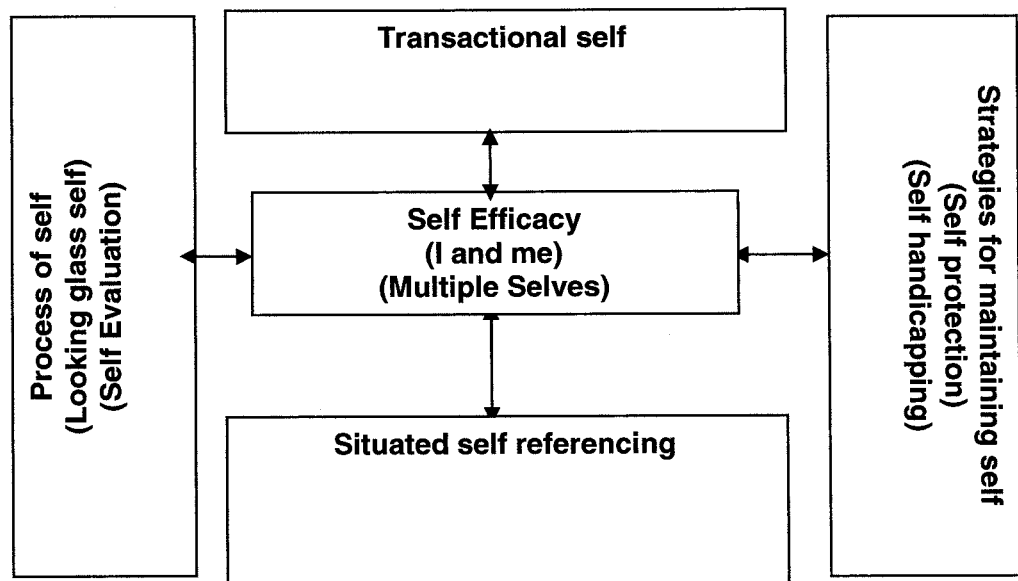
Over arching themes 1, 2 and 3	1 Durability of self labelling as ‘not musical’	2 WHAM effect upon the individual’s conception of musical self	3 Impact upon the individual of various contexts
Sub themes	The emotional quality to experiences the students had that related to their musical development and engagement	The ‘ideal musician’ and the required musical skills and knowledge	Hegemony of WHAM as societal and cultural norm of desirable outcome of music education
Sub themes	Approving and/or disapproving atmospheres	Students’ own musical skills and knowledge which they judged by using ‘ideal musician’ as critieria	Government agendas and TTA standards for ITE and National Curriculum
Sub themes	The authority and status of individuals	The musical abilities of peers, teachers and others in comparison to their own using ‘ideal musician’ as critieria	Impact upon Primary School Student Teacher of course and school experiences

5.2 Transactional Self

Within these three overarching themes there were many complexities emerging through the subthemes and these are explored as each theme is discussed. At the same time there was evidence of themes relating to ‘self’ which were interconnected to these three overarching themes and their sub themes. The ‘self’ themes are discussed within each of the main themes.

The 'self' cuts across all aspects through the process of the transactional self:

Figure Two: Processes and Strategies for the Transactional Self



The above figure 2 shows the 'transactional self' with the inter-relatedness of the concepts, processes and strategies of self that these individuals employed to maintain their equilibrium / self efficacy (Bandura, 1977). This was based on Mead's (1934a) 'I' and 'me' with the intrapersonal and extrapersonal and the notion of multiple selves as articulated by Baumeister (1999) and Triandis (1989). The diagram highlights that 'situated self referencing' underpinned the way the 'transactional self' operated in each interaction and context using the:

- processes of looking-glass self (Cooley, 1902) and self evaluation (Strauss and Quinn, 1997)

and

- strategies of self protection (Higgins et al, 1987; Higgins, 1999; Forgas and Williams, 2002) and self handicapping (Rhodewalt and Tragakis, 2002).

These cross themes related to the transactional self were manifest through various behaviours and interactions where individuals were comparing themselves to others and the relationship to the context. The comparisons resulted in labelling themselves and others. This created behaviours, internal dialogues and tensions as the individuals demonstrated resilience in maintaining and resisting changes of labels or struggled with adjustments to long held labels (Quinn, 1997). Changes and adaptations to stories were noticed in individual's attempts to maintain labels. These processes of the transactional self created 'situated self referencing' where the students were looking inwards to the 'I' and outwards to the 'me' (Mead, 1934a; Blumer, 1969) within the cultural and social norms of each context. These cultural and social norms were specific to contexts of music ability and skills, and what was perceived to be required to teach music in primary schools (Rainbow, 1996; Swanwick, 1998). The backdrop was of music education, the students' own schooling and their roles as beginning teachers. Through their 'situated self referencing' the process of the transactional self used by these students were forming hierarchies within the group and about tutors, teachers, friends and family. This was demonstrated through the labelling process. Consideration of their cultural schema (Quinn, 1997) and the horizontal and vertical discourses (Bernstein, 1996, 2000) within their narratives illuminated the overarching themes, cross themes of the self and the way the self was manifest in the resilience of the students' self labelling (Berger, 1963).

However forming a basis for the study and discussions were the participants' initial shared understanding of the phrase 'being musical'. It is therefore important to start with this aspect of our collective story before developing detailed discussion of the above themes.

5.3 What is 'being musical'? – A starting point in shared understanding.

Throughout the study I asked the students if they thought they were musical. However at the start of their year two course I asked the group of six students (the seventh joined at the start of year three), who had agreed to be the core participants, to share their thoughts about what 'being musical' meant (Appendix 5:35-37). This discussion was meant to help provide a map to the area for us as a group of travellers through the research. By discussing what we all thought the term meant we were able to build future interactions and discussions from that point. In section 1.9 of the study I defined the way I was using the terms 'western high art music' and the 'classical tradition'. I also used Elliott's (1995) definitions of music.

The key focus which emerged from the students was centred upon being able to play an instrument.

Michelle well I think you've got to be able to play an instrument

Ellen yes that's for definite

Jackie yeah um..you see I agree you've got to be able to play and I don't so I'm not

HT not what?

Jackie musical I'm not musical cos I don't play an instrument
(Appendix 5:35 / 19-24)

Michelle and it's technical

HT technical??

Michelle playing an instrument it's technical skills...
(Appendix 5: 37/ 30-32)

However it was not enough to be able to play an instrument and master the technical skills involved, the students had a consensus that you had to be able to play it well. From their biographies we have witnessed that Paula and Ellen played the piano and Claire played the guitar. Terri liked to sing with small children but not adults and Michelle had been in the school choir. Jackie at this point said she had never played an instrument but liked to sing. Dawn had not joined the group at this stage but she played classical guitar and sang.

Paula - it's what you play and well for me how well you play
(Appendix 5:35 / 27-28)

Claire -you see I love singing and I play ...well when I say play I mean... I get a few chords out of the guitar

HT well that's playing the guitar??

Claire well no it's not- it's like Paula says it's how well you play.. so like I can sit with the kids and get them singing yeah singing along with me and I'm 'playing' if you like, playing the guitar but it's G, D, G, D (mimes strumming monotonously) Now you see that's not being a musician that's just really basic stuff.. (Appendix 5: 36 / 33-40)

Not only did they agree the instrument had to be played well but what was being played was equally important. They were discounting their own attempts in both the quality of their playing and the content. There was strong evidence during this group discussion that the criteria being generated for making their judgements were those derived from the social and cultural norm of musical talent within the western high art music tradition (Quinn, 1997; Small, 1999), or as Ross (1998) called it 'proper music'. Claire, using the strategy of self-handicapping (Rhodewalt and Tragakis, 2002), stated 'that's just really basic stuff'.

Ellen --- as Paula says you've got to be able to play well and not just rubbish

Jackie I can do chop sticks ... (all laugh)

(All agree can play chop sticks but it is in the rubbish spectrum)

Paula yeah but it's being able to play the good stuff you know I had to learn this Chopin piece - it sounded great- it wasn't that difficult at the start with the what are they called you know one after another

HT arpeggios (Appendix 5:35 / 32-39)

Paula.....but you know what I mean 'proper' music.

HT what do you mean 'proper' music??

Paula Chopin and you know

Ellen yeah classical pieces Bach and -some I started for grade three it was a Mozart piece I never could do it
(Appendix 5:35 / 44-48)

There were already complexities arising here about each individual's own judgement of their levels of skills and abilities. Another equally important feature that quickly emerged was reading notation and reading it at a speed which meant pieces could be played well.

Terri.....well what I think is you see to be musical you have to be able to read music and play something like the piano umm like Paula and Ellen - so they must be able to read music too...?

Paula yeah but I don't read it fast and I've forgotten a lot
Ellen it's being good at sight reading you know if someone puts the music in front of you and like Helen today - when we said how does this song go and you went and just played it from the book and
Michelle yeah (others nod make agreeing noises) and you didn't know it before - that **is** impressive you see I've always wanted to do that
(Appendix 5:36 /5-15)

Paula is employing a 'self protecting' strategy for maintaining her self efficacy (Bandura, 1977) because she had decided she was not musical. When it was clear others in the group thought she was it became problematic for her. Self protection as a strategy to maintain the self (Forgas and Williams, 2002; Higgins et al, 1987; Higgins, 1999) emerged again strongly in their third year when they had a group discussion after a structured eavesdropping interview (Appendix 15: 342-344). The issue for her was 'speed' of reading. This was reinforced by Ellen in her example of what 'good' sight reading is. There was consensus amongst the group that I exhibited musical abilities none of them possessed. The students were constructing the type of musical label appropriate to their perception of a musical self (Denzin, 1989a, 1989b; Berger, 1963). Berger (1963) talked about the person in the act of continuous becoming. This related strongly to the students' transactional self as they used 'situated self referencing' to maintain their own definition of their musical self.

In this discussion, about sight reading, there was the undercurrent of placing themselves in a hierarchy within this group (Appendix 5:36). They were making judgements about who they thought was musical. Terri, Jackie and Michelle considered Ellen and Paula to be musical because their instrument was the piano and both could read music a little. Saussure's (1974) 'signified' is significant here for the cultural meaning accorded to piano. Ellen had passed her grade three. The qualification gave a status to Ellen from her peers even though Ellen did not consider she was very good. In this Ellen was using a self protection strategy (Appendix 5: 35-37). Claire had always felt qualifications were an issue for her because she didn't have any but this went across most of the areas of the curriculum for her. Claire accorded qualifications with status in educational contexts because of her lack of them (Quinn, 1997). At her interview she mentioned having 'no exams' but she did not see this as a difficulty when getting children involved in music (Appendix 6:40). She returned to qualifications in an informal interview (Appendix 6:46); shortly after the group interview had set out to establish what we all meant when we talked about being

musical. She had been discussing her enjoyment of singing with children when I added

HT and playing the guitar??

C Yeah I wasn't going to say that....not really all that good (laughs)

HT How good do you think you have to be??

C You know qualificationsdon't have qualifications....play for myself...' (Appendix 6:46 / 16-19)

It is clear she has two narratives here her horizontal discourse of playing for her own pleasure and the vertical discourse (Bernstein, 2000) requiring better skills and understanding, in her view through the gaining of recognised assessment – qualifications. Claire, like Paula and Ellen, also appears to be employing self protecting (Forgas and Williams, 2002; Higgins et al, 1987; Higgins, 1999) and self handicapping (Rhodewalt and Tragakis, 2002) strategies. The students were maintaining socially and culturally constructed myths (Erben, 1996) about the requirement of particular musical abilities for someone to be legitimised as being musical. Jackie, in defining 'musical', felt music examinations set people apart with musical people achieving music exams.

Jackie ...you see she's musical cos she's (Ellen) done exams
(Appendix 5:36 / 3)

Examinations added to the status accorded to Ellen by Jackie and Michelle. Michelle was determined to over-ride Ellen's self-handicapping strategy (Rhodewalt and Tragakis, 2002) because, just like Paula within this group, Ellen was trying to ensure the group realised she was not – in her own view – very good at the piano. Running throughout these stories is the use of self handicapping, for the purpose of self protection, in order to maintain self efficacy (Bandura, 1977). It was an important adaptation process used by the students (Quinn, 1997).

Ellenyou know I play, no well I used to play the piano

Michelle she's good she can play don't listen to her....(laughs)
(Appendix 5:35 /29-31)

Skills in sight reading and playing the piano were being rated as important attributes to being considered musical. This is something Rainbow (1996) and Reimer (1970, 1989, 2003) would whole heartedly support. The students appeared to use me as a benchmark for judging 'musicianship' because I could play the piano and sight read fluently. Subject knowledge was also beginning to emerge as a criterion for making judgements about being musical.

Terri it's I'd say it's being able to play and read and sing and know all the composers and that's what people think if you say musical

Jackie umm I think Terri's right it's all the stuff you have to know umm you (pointing at HT) know loads of it (others making agreeing noises) there's so much...

(Appendix 5:37 / 15-20)

Terri is clear subject knowledge has to be knowledge of composers and in later discussions she identified these composers had to be from the 'classical' tradition. Claire, like Jackie, considered the type of music subject knowledge I possessed was necessary.

Paula.... - it wasn't that difficult at the start with the what are they called you know one after another

HT arpeggios

Claire see she's (HT) musical she knows what them things are (Mimes the fingers doing arpeggios)

(Appendix 5:35 / 37-41)

My personal musical background, skills and subject knowledge were seen as the essential requirements for a 'real' musician. From then on the group often referred to my musical skills when talking about their own abilities, or as they perceived it, lack of abilities. I did not want the students to compare themselves with me. I felt it was important not to model 'performer teacher' (Swanwick, 1999). I tried not to use, or explicitly demonstrate, my musical skills and abilities. I was engaging in a self-handicapping (Rhodewalt and Tragakis, 2002) strategy as a way, as I thought at the time, of protecting the students and debunking socially and culturally constructed myths (Erben, 1996) about being musical. At this point I had not fully understood the impact of my own 'given out and given off' (Goffman, 1959) signals of musical ability and knowledge.

Terri ...yeah basic you know the singing with the kids is great but it's nursery rhymes and well you (Helen) did that singing last year you know the thing we did in parts and we did it but that was only cos you were keeping it going and you could sing this part and this part and over here all of it well I couldn't do that..

(others made agreeing noises)

HT yes but I've been doing that for a long time.

Ellen see you told us about your.... you know when we were saying our 'stories' and you went to that famous music college and you've sung professionally now that's being a musician

(Appendix 5:36 / 41-50)

I had been concerned about sharing my 'story' because of possible impact on them and their definitions. As part of building a learning partnership and trust I

felt I had no choice. I added to the above conversation the following thought. I was clearly uncomfortable about telling them my background in case it impacted on their judgements of self.

HT umm I didn't really want to tell you about that but well ..because I was afraid umm I was afraid you'd think that but so umm.....
(Appendix 5:36 / 51-52)

I now realise I was an integral part of the context within which they were constructing and reconstructing their musical selves (Berger, 1963; Burr, 2003). I was under a mis-conception that I was not exhibiting too many musical skills but I reverted to playing the piano from sight to teach them a song. I have had to review my ideas about the use of my musical abilities when working with students and I return to this in the conclusion.

As part of the definition of what being musical was Claire was very positive about doing music with the children and how much she enjoyed music. Several of them talked about the work they did with children and how much fun they had but individually they did not see their abilities as being 'musical'. Successful music with children was discounted in their definitions. They were clear they needed more skills and an ability to play the 'good stuff' or 'classical' music; or as Ross said (1998) 'proper music' (Appendix 5 and Appendix 15).

There was an internal dialogue (Mead, 1934a) occurring for the students which becomes clearer as the study progressed. The process of the *transactional self* through this internal dialogue about being musical seemed to be important. It resulted in many cases of what I have labelled 'situated self referencing'.

Summarising this initial shared understanding of 'What 'being musical' is', the students considered that being musical involved particular abilities and skills. These were:

- Playing an instrument and/or singing well;
- Playing 'proper music' from the classical tradition;
- Reading music quickly and playing fluently from sight;
- Having a large music subject knowledge based on the classical tradition including technical knowledge of musical terms;
- Having the status of examination grades;
- Playing the piano well had a higher status than other instruments.

The impact upon the students' perceptions of a musical self of having to possess these abilities and skills appeared to involve them in several processes and judgements about themselves. They made comparisons between their own abilities and skills and those they considered others to have. The students quickly formed a hierarchy of their peers and placed themselves within this. Each student had a slightly different hierarchy and those who were placed at the top were not comfortable with this. There was therefore some negating of their own abilities and skills whilst praising others through their strategies of self protection and self handicapping. Each student through processes of self evaluation, using the looking glass self, seemed to strive to maintain a self efficacy which appeared to be in equilibrium if they could satisfactorily maintain their 'not musical' label. This transactional self was achieved through situated self referencing.

Having considered the way the students were defining 'being musical' has already started to highlight aspects from the main themes of:

- durability of self labelling as 'not musical';
- WHAM effect upon the individual's conception of musical self'; and
- Impact upon the individual of various contexts.

This opening section on the students' definition of 'what being musical is' has enabled me to move into the themes that provided evidence of how they were constructing themselves. So how had they started thinking about themselves as not being musical?

Quinn (1997) talked about the *durability* of cultural schema and considered these were built up by the individual from early childhood. Whilst most of these students did not remember musical experiences until primary school, the impact of their individual stories was powerful. These experiences had a lasting impact on the way the individuals were defining 'a musical self'. The word *durability* encapsulated this overarching theme. The discussion turns to the details of the first main theme with its three subthemes.

5. 4 Durability of self labelling as 'not musical'.

I'll tell you what you never forget that feeling! (*Jackie*)
(Appendix 9:178 / 50-51)

As I have stated in the opening section of the findings three subthemes emerged which I have grouped together under the theme of durability of self labelling as 'not musical'. These were:

- the emotional quality to experiences these students had that related to their musical development and engagement;
- approving and/or disapproving atmospheres felt by these students within music education and personal contexts;
- the authority and status of individuals 'giving out or giving off' (Goffman, 1959) symbols about music and/or these students' musical abilities and skills.

Before unfolding the detailed stories using 'voices' from the data to illustrate the key issues and ideas of these three subthemes the interconnectedness of these subthemes needs to be addressed.

Quinn (1997) considered emotional arousal in early experiences hard-wired cultural schema. I have discussed in part two of 'locating the study' the nature of approval and disapproval on the individual as they were constructing the self within the cultural and social situation (Strauss and Quinn, 1997). This appeared strongly in the evidence. There were many instances that demonstrated the emotional impact different interactions during musical engagements and experiences had upon the individuals in their lives. These were across the whole continuum from very negative and distressing memories to extremely positive feelings. They were also bound up with approval and disapproval both explicit and tacit from parents, peers, teachers and tutors. The tacit transmission (Bernstein, 2000) of approving or disapproving atmospheres was absorbed by students from symbols 'given out' and 'given off' (Goffman, 1959) by a range of people in different contexts. This created dominant social 'atmospheres' within situations that impacted upon the way the individual student judged whether she was 'musical' or not. This related to Shrauger and Schoeneman's (1999) notion of indirect feedback.

The most influential group of individuals upon the students' conception of musical self were the teachers. They were from a wide range of contexts; private instrumental teachers, generalist class teachers in primary schools, specialist primary school teachers, secondary school music teachers and peripatetic teachers employed by the schools (Berger, 1963; Cooley, 1902;

Mead, 1934a, 1982). They helped to create dominant social atmospheres that were either positive or negative. Secondary schooling appeared to have had a rather negative impact on several of the students (Cox and Hennessy, 2001; Ross, 1998).

HT You were in the choir weren't you?

M Oh yes and as I said we sang madrigals well I liked history and the Tudors so in a way it was OK but madrigals when you're 13 you know but well I suppose the teacher had to do all that stuff with us cos it was what they had to teach us. I think it just makes kids switch off and I do like music but I've got a lot of different stuff I don't mind some of the lighter classical but I like rock, pop and folk really not your sort of school music you know it's different here cos you wouldn't have got our teachers playing music like that Sarah McLaughlin and the thing is you (HT) really like that not just putting it on for our benefit.

(Appendix 10:213 /33-42)

As part of this overall *durability of self labelling as 'not musical'* theme these teachers had authority and status and therefore had a key influence on the students' development of a musical self. The students were interpreting the signals these individuals 'gave out and gave off' (Goffman, 1959) often through the language used that related to the social and cultural myths of musical ability (Erben, 1996; Saussures, 1974). This created durability (Quinn, 1997) to their 'transactional self' processes as they tried to maintain their non musical labels. This area was important for the amount of impact these authority and status individuals had on the students. Fisher and Nadler (1976, 1977) state that self esteem is built upon the way and manner that people interact and act towards other individuals.

How did these interactions between the teachers and the students impact upon the way the students changed or did not change their views about 'being musical'? As with any analysis the separate components within this durability theme (emotional experiences, approval/disapproval and authority and status of individuals) cannot stand alone. It is the way these different parts interact which impacted on the individual's 'process of becoming' (Berger, 1963). Following Quinn's (1997) line of thought about how cultural schema become hard-wired through early emotional experiences, the discussion turns to the detailed evidence in each student's story of emotional impact on the construction of a musical self.

5. 4. 1 Durability of early musical experiences and the impact on the self as musical or not.

The early musical experiences of these students were varied but had lasting effects that remained and continued through their training. Jackie and Michelle had both found music at school was something for the other children but not for them (Small, 1977; Ross, 1995, 1998).

M Well I just knew they all thought I was rubbish and there's these other kids tootling away doing proper tunes and things so I was a bit of a disappointment really. (Appendix 10:213 /26-28)

J they had me down as no good (Appendix 9:169 /14)

Michelle came back to the same 'recorder story' on many occasions.

M Well it is one of the things but then at secondary school I did try and I wanted to play something like a flute but we had this test and I failed and me mam brought up the b***** recorder - sorry about the language- but
(Appendix 10:213 /30-32)

She had been five or six and had been given a recorder to play but because her fingers were very thin she could not cover the holes and so the recorder sound was as she said 'terrible'.

Mwe were told we had to buy a recorder so's we could play them in like a classroom band. I remembered taking the note home and me mam getting the recorder.

HT How did you feel about that?

M I suppose see I can remember the really terrible sound and not being able to cover the holes and I remember that look from the teacher- (frowns and looks stern) – and I didn't like her anyway cos she only came in to do music and her class were the big ones – she probably taught year 4 or something but they were all big when you're that age!

HT So you didn't like this teacher or was it because you weren't getting on with the recorder?

M See if I think about it it could be that –just the recorder – I can't remember really but it was that look and you wanted to just run away.

(Appendix 10:212-213 / 42-50 & 1-4)

The emotional quality is just the sort of experience Quinn (1997) considered hard-wires cultural schema. For Michelle this impacted upon her judgement of her own musical abilities. The terrible sound and look on the teacher's face clearly provided her with signs (Berger, 1963; Mead, 1934a; Shrauger and Schoeneman, 1999) she was not doing well. As can be seen with other students, for Michelle this disapproval from the teacher created an emotional

quality making the experience very persistent (Quinn, 1997) as a criterion for defining her self as not musical. The authority and status of the teacher added to the importance attached to Michelle's judgement about her own musical ability confirming 'she was not musical'. Michelle clearly read the symbols from the teacher indicating she was not able to play the recorder. Later in the story she refers to the way she was taking the recorder out of the bag while her mother was putting it in. Michelle was employing the strategy of self protection to maintain self efficacy (Bandura, 1977) through avoiding a repetition of the experience.

M Yeah it was in one of those square green boxes like in the music cupboard and brown plastic. Last year when I helped get the trolley I saw them and bump I was straight back there I could hear that sound, terrible... And I, I couldn't do it and I would leave it out of my bag on purpose and me mam would put it back like a game...but as I've said I couldn't cover the holes so this squeaking and everything came out of this thing. Ever since I know me mam thought it was a waste of money and she didn't like it but I suppose she thought – must give her a chance to learn to play – and then she says do history and geography you're no good at music.

HT So that was for the generalist route on the course?

M Yeah when I said I was going to do art and so the option was art and music that's what she said
(Appendix 10:213 /12-23)

The emotional quality of the experience had produced a strong reaction in her when she had seen the same recorder boxes in the music cupboard at the university all these years later. Her mother had obviously kept this story active. The durability of the hard-wiring was in evidence (Quinn, 1997). Her mother had cast doubt about Michelle taking the art and music route through the degree using the recorder story as the rationale. Michelle's horizontal and vertical discourses (Bernstein, 2000) were being aligned. Clearly this was a durable story acting as self confirmation of lack of musical ability (Hallam, 2006). Whilst Michelle's mother was not a figure with formal authority, she had status in Michelle's life. This was confirming the everyday cultural and social norm of playing an instrument as a requisite for being musical (Erben, 1996; Small, 1999).

The emotional experiences continued. Along with the recorder story Michelle remembers being tested at secondary school; it appears using the Bentley test (1966) although she was unclear about this.

M I remember we had to sit and identify instruments – listening but if you don't know the instruments – I said piano to everything! (laughs)
(Appendix 10:220 / 32-33)

Michelle used this failure as confirmation that, as far as those in authority in the music education system were concerned, she was not musical. This provided self protection (Higgins et al, 1987; Higgins, 1999; Forgas and Williams, 2002) as her story was meant to lower my possible expectations of her. She was trying to make me think she was 'not musical' – proved through these stories. It also served as a self handicapping strategy (Rhodewalt and Tragakis, 2002). Provided she did not think she could achieve, the 'I' was being protected by projecting a non musical 'me' to the interactions in the world (Fisher and Nadler, 1976, 1977; Mead, 1982).

She was not alone in having experiences with strong emotional qualities to them. These impacted upon the development of the musical self. Ellen talked about knowing she was going to get into trouble with her piano teacher and being upset.

E... then I was learning the piano with this evil piano teacher who just made me cry all the time. I had piano lessons up 'til I was 15 but the piano teacher put me off playing the piano. I would have liked to go on playing the piano He got annoyed and told you off if you didn't practice enough or if you made a mistake. I ended up in tears all the time and it put me off.
(Appendix 8: 129 / 14-20)

For Ellen these piano lessons had made it difficult for her to feel good about learning to play the piano. Whilst she still wanted to play, and was practicing and exploring the piano during the degree course, this piano teacher's lasting impact had made her consider she was not able to play well. This was one of the factors persisting in Ellen's stories and seemed to have contributed to her identification as 'not musical'. There was a strong element of disapproval from the teacher as there had been in Michelle's story and the disapproval contributing to the emotional quality of the experiences for both these students leading to durable and resilient self labelling of 'not musical' (Quinn, 1997). Again the teacher has authority and status within the narrative because he was a pianist and knew the theory and repertoire. The quality of his teaching was poor (Rainbow, 1998). Ellen was at the same time making comparisons with her

sister who was studying on a music degree. It is interesting to note that Ellen called the teacher 'evil' because Jackie's experiences relate strongly to this.

Jackie reported having a very poor experience throughout her schooling and for her music was not something she was encouraged to do. The school questioned her capabilities (Schools Council Survey, 1968; Schools Council Music Report, 1971). This provided her with the background of a disapproving atmosphere. Again this was using the strategy of self handicapping (Rhodewalt and Tragakis, 2002) as part of her transactional self. Reflecting upon her underachievement at school she was convinced that having her birthday in August meant she was very young in her year group and she was not ready for school.

J I was always behind and trying to catch up (Appendix 9:168 /23-24)

What emerged during the second year of the course was her story of an emotionally charged experience. Early in her secondary school education she had a very difficult series of interactions. These experiences underpinned her feelings and judgements about her musical abilities. From this period she labelled herself as not musical. This label was very durable in its resistance to change. It was clear during the talks and interviews with the students that Jackie had had an unpleasant experience. However she consistently indicated she wanted to learn an instrument; time seemed to be the major barrier. The time factor was a self protection (Forgas and Williams, 2002; Higgins et al, 1987; Higgins, 1999) strategy. In one of the sessions she disclosed she had tried the trumpet. In an informal interview there seemed to be something she wanted to say but couldn't. Eventually she told me.

J what happened was I was forced to play the trumpet because they didn't have a guitar by this stage I'd sort of set my heart on playing the guitar so then Mr*** was just evil shouting everytime I got a wrong note and he'd come right up in your face and shout right up here (indicates with hand to nose) I dreaded it and this went on for well it seemed like forever but it can only have been a few weeks cos me mam saw what state I was in and so I stopped and I don't have what it takes in music. (Appendix 9:178 /42-49)

This was a very emotionally charged experience involving someone in authority and was framed in a completely negative atmosphere. This was negative reinforcement for instrument playing of an extreme nature. I discussed the issue of training of music teachers in part three of 'locating the study'. This peripatetic teacher clearly had little understanding of appropriate teaching methods (Cox

and Hennessy, 2001; Paynter and Aston, 1970; Pitts, 2000). The incident created an extremely hard-wired cultural schema of her musical self. Ellen also talked about the fear she had of her piano teacher although she had not suppressed this.

In Jackie's personal narrative she had been and remained very positive about music of various types. She continued to want to play an instrument. This came about through emotional experiences which were comfortable within the family (Quinn, 1997).

J Ever since I was little I wanted to play the piano or something like a guitar (pause) I had a grandad who could pick out a tune on the guitar that was when I couldn't have been more than five or six maybees younger
(Appendix 9:178 /31-34)

Jackie had already had success and fun in her musical encounters with the nursery children and her own daughters but the impact of the negative experience was at the root of why she never actually starting to learn to play an instrument. Her story with her grandad could never counter the trumpet teacher's impact. Her 'self handicapping' (Rhodewalt and Tragakis, 2002) strategy provided protection through suppressing this story. These early interactions were central to her musical self and her definition as not musical. When she did try out her composition at home she relayed the story of her daughter's judgement as another instance of trying to maintain her self efficacy (Bandura, 1977). This extract is from Jackie's own notes on her process.

During week 3 I began to practise at home using my daughters' keyboard. Firstly attempting to replay some of the notes I had identified in class, At one point my eldest daughter came into the room to see me and asked what I was doing I played my recording to her and asked her opinion, I was presented with a pitying expression on her face she then proceeded to answer 'yes mam its good'. When I asked her opinion on how I could improve she proceeded to provide me with her book on how to learn to play the keyboard and said if I learned which notes go best and practice it would probably be good. All I can say is thanks for the vote of confidence, despite my daughter's constructive criticisms, my confidence to dabble in musical composition has not been hindered I would ideally love to play an instrument which I will endeavour to do in the future. (Appendix 9:172 /12-25)

What becomes apparent is the way Jackie keeps trying to restore her positive feelings about developing her musical self even though the approval and

disapproval she received do not seem to balance the scales in favour of judging herself to be musical. Shrauger and Schoeneman (1999, p. 37) discussed the impact of indirect feedback from others changing people's behaviour. Jackie maintains the goal of learning to play an instrument but when opportunities were available she found ways of self handicapping (Rhodewalt and Tragakis, 2002), usually using time, pressure of work or family commitments as the barrier.

Durability of self labelling as 'not musical' because of emotional experiences (Quinn, 1997) was evident in Terri's story. Terri presented on the surface with a very positive attitude to music through her love of working with young children singing nursery rhymes. However her pattern of engagement was underpinned by very strong emotional experiences. The emotional experiences 'hard-wired' her cultural schema and reinforced her label of 'not being musical' (Quinn, 1997). In her initial audit she clearly rated her musical abilities as very low. She said she lacked confidence and was

Embarrassed due to the limited knowledge that I have
(Appendix 12:285/3)

During the course Terri's experience seemed to seesaw between extreme panic and being very proud and enthusiastic about the work she and Paula had achieved on serial placement. She was positive about her experiences during year one of the course in the music workshops with me although she was still far from confident.

HT From reading the audits can you talk to me a bit about your feelings about music?

T Yes I enjoy music- listening to it and I want to be able to do it with children to make it fun. I think it should first of all be fun. I've enjoyed the workshops and activities in music we did in the first year. I've learned a few games and things I think I can do with children. I'm not really confident though cos my voice – it's not very tuneful – the children don't mind but I would never sing in front of adults. I'd be too embarrassed.

HT OK I understand is it just the singing?

T I don't play any instrumentsand I don't read music and I don't know any classical music - that's main reason

HT Well we will have to help you do this, - you did the Bear Hunt with the children on serial placement

T yeah that was fun but I kept the children going with the actions I didn't do the singing cos we were in a group and Paula did the singing,

(Appendix 12:290 /5-19)

This emotional experience demonstrates her enjoyment of music through her narrative related to her work with small children when no adults were listening to her. In her mind the adults would be judging her own perceived lack of ability in music. This in turn created her lack of confidence. However, it was her lack of confidence preventing her from singing in front of adults in case they judged her (Hennessy, 2000; Kelly, 2000). This was a 'chicken and egg' story going round in a vicious circle. She did not feel she could sing in front of adults. She considered instrumental and reading skills, with knowledge of the classical tradition, were essential (Rainbow, 1996; Ross, 1998). This interview was very short as Terri became distressed when she thought she might have to sing in front of others. She found just talking about it too distressing.

T yeah that was fun but I kept the children going with the actions I didn't do the singing cos we were in a group and Paula did the singing, cos she's very musical. So are we going to do the same sort of thing in music this year?

HT No it will be more in little projects cos I want you to start experimenting more with the instruments and a bit of composing

T I'm not going to have to sing in front of people??

HT No of course not you don't have to do any performing if you're not comfortable with it we'll take it gently.

T OK I'll see you at the discussion I've gotta go to my next session.
(Appendix 12:290 /18-26)

This emotional upheaval continued throughout the course. She gave me permission to relate that there had been a traumatic incidence in her childhood which was at the root of this emotional response to singing or presenting. I agreed this would not form any part of the study. She allowed me to acknowledge it to support the impact of early emotional experiences upon the development of her musical self. I have discussed the ethical contract I undertook with the students (Pring, 2000, 2004). Quinn's (1997) cultural schema theory fits Terri's story very well. Terri stated in her last interview with me

(HT Do you mind if I ask you whether you think you might be a bit more musical now and I know it's been up and down with your confidence but..(pause)..?)

T I'm not ever going to be musical cos I'm not going to be able to do the composing and experimenting and all the things the others have been doing and playing an instrument isn't going to happen – it's too big a mountain – too many things have happened. I'll make it fun for the children cos I'm teaching nursery/reception and I love seeing them having fun and moving and singing it's great but – well that's it – not me personally (pause – shrugs shoulders – getting upset)

(Appendix 12:318 /40-49)

What was wonderful in Terri's approach was her continued desire to ensure the children would be given good and enjoyable music experiences. This was particularly impressive given her personal difficulties in her early music experiences.

Durability of cultural schema that underpinned the students' labelling of not being musical has been demonstrated through strong emotional arousal (Quinn, 1997) in the stories above. We continue with this theme but demonstrate that even without strong emotional experiences there is still hard-wiring of the cultural schema in the other students' stories.

The other three students did not have strong emotional experiences in childhood however all three had stories giving reasons for a lack of willingness to identify as musical. Claire, Paula and Dawn all played instruments and sang. Each one declared they did not have much ability in singing or playing although the other students certainly considered they did. Dawn and Paula both had stories involving an emotional desire to please their parents.

Pand I think the piano lessons were like that cos I did want to play well it was mam's idea to start but I do like messing around I like the sound but I hated the practicing and it was pieces I didn't like a lot of the time. At Brownies there was an old piano in the hall and I messed about on it with the kids and that was fun.
(Appendix 11:254 /6-10)

Paula's mother had wanted her to learn an instrument and because Paula was so set on being a teacher her mother considered the piano would be the most useful instrument to learn. This was a reinforcement of the cultural myth in music education (Erben, 1996) and the signified meaning of piano (Saussure, 1974). Paula had said she loved messing about on the piano for herself. She did not like having lessons or the whole process of set times and being told what to play. Having to practice was challenging for her creating an emotional barrier to her identification as musical (McPherson et al, 2002; Hallam, 2006). Her dislike of the lessons and prescribed music repertoire meant she did not enjoy music opting out in secondary school (School Council Music Report, 1971).

HT So as I said before your colleagues seem to think you're musical then

P umm That's really not that I'm musical but I know a bit more than they do I think cos I had lessons but I didn't keep them up – I

wasn't going to do music at GCSE I didn't like it then I was much better at art and well no I didn't like it (Appendix 11:253 /38-41)

Dawn's musical experiences were mostly very positive emotionally. She had enjoyed school including a memorable involvement singing in a choir in a competition arranged by the BBC.

HT Now move to your early experiences in music?

D Yes Good I enjoyed school singing in class – singing in choir

HT you were in competition BBC?

D Yes wonderful experience –recording - going to London – performing at Albert Hall – wonderful. Singing in with everyone – sound surrounds you –nothing else like it.

HT So you were encouraged to sing?

D Yes didn't matter not great voice – can hold tune – not soloist.

HT But good experience

D Yes very – I had inspirational teachers – inclusive – valued each child.

(Appendix 7:98 / 9-20)

Whilst not an issue, she was expected to play the recorder which was something she was not motivated to do. Her self protection strategy (Forgas and Williams, 2002; Higgins et al, 1987; Higgins, 1999) was through trying to lose the instrument.

D Yes (pause) I was expected to play recorder – didn't like it – tried to lose it –

HT Recorder played properly is lovely but school recorders often out of tune.

D I couldn't remember which holes made which note.

(Appendix 7:98 / 22-25)

She had supportive parents and when refused an instrument at school her parents bought her a guitar paying for lessons in classical guitar.

HT Any other music at school/ when younger?

D Guitar – had lesson for 4 years – gave up before O levels. My parents encouraged me – keen for me to play instrument – good job – school wouldn't let me.

HT Why what happened?

D You were assessed for instruments – I said guitar – they said my hands were wrong shape – rubbish they didn't have enough guitars. I was upset – my mother bought me guitar – paid for lessons – classical guitar – Julian Bream!! I'm not very good –didn't play for ages – taken it up last few years got new partner – he plays.

(Appendix 7:98 / 26-35)

In highlighting the way instruments were decided upon at school the disapproval from the school, felt by Dawn was mirrored by other students (Bentley, 1966). It

is clear Dawn was secure in her own mind that failure to pass the test had far more to do with lack of resources (not enough guitars) than her own abilities and skills. The motivation to return to playing is clear in her personal narrative of a new guitar playing partner.

The major factor for Claire in her early childhood influences was lack of qualifications. In the notes of her agreed initial biography it was clear music at the secondary school had not been successful for Claire (Ross, 1995, 1998). She did not return to this but talked about her lack of qualifications as a real tension for her in trying to consider herself as musical.

Her early years at school were very happy in the local village school. She always remembered being free to dance and sing and has enjoyed singing ever since. However her move to the secondary school was overwhelming because of the change in size. She enjoyed the PE and particularly swimming lessons which she found she was rather good at. She found the studies difficult but enjoyed drawing in art and the occasional dance lesson in PE. Music lessons were 'not for her'.
(Appendix 6:39 /2-8)

She felt the teachers considered music was 'not for her' whilst at secondary school. Claire never elaborated and she had not let any disapproval from school impact on her love of listening to, or engaging in, music (Fisher and Nadler, 1976, 1977). She was therefore emotionally very positive about music. In her initial audit it was evident Claire was positive about music.

I love what I can do – I do feel that I have a natural talent or flair – would love to learn more in both areas. (Appendix 6:41 /2-3)

The evidence of hard-wired cultural schema through emotionally charged early experiences (Quinn, 1997) did not seem to be the case. However her secondary schooling had not been successful (Ross, 1998). Her lack of qualifications had an impact on the way she rated herself across many activities on the course.

Claire's love of music making through singing and playing the guitar were evident in sessions and throughout her narrative of life outside the course. She played and sang in a folk club, took up playing the bass guitar so she could join her partner's band. She started to learn the violin at the folk club.

HT but let's talk about you so do you see- for me when you talk about all the singing and the doing the Steve Reich stuff with the

children you're being musical you're so positive about it all and well you just do lots of music don't you?

C Oh yeah musics there all the time I couldn't do without it and well with my partner see he's musical cos he plays guitar he has his own band he's really good –I'll tell you now I'm in his band I've learnt the bass (laughs) (Appendix 6:54 /37-43)

The emotional security and positive nature of this personal narrative in her musical life sustained her motivation and love of music despite her experiences in the vertical discourse of her secondary schooling.

Continuing with the complexities of the durability of self labelling as 'not musical' theme I will now discuss in more detail the evidence related to approval and/or disapproval by individuals with status and authority in the lives of the students. There has already been some discussion on this above within the emotional experiences discussion because of the interconnectedness of these issues.

5. 4. 2 Durability - approving and/or disapproving atmospheres felt by the students within music education and personal contexts.

It has already been noted above there was an emotional quality in many of the positive and negative interactions which hard-wired the students' definition of themselves as musical or not. As Shrauger and Schoeneman (1999) highlighted there is an impact from indirect feedback in interactions. In this case I discuss the evidence of impact from indirect feedback upon the students from those who have status and authority.

HT It's alright but what??

T Mrs*** she was this brilliant music teacher and the standard of the music in the school umm the head said about all the things the school did in music and how Mrs****(music coordinator) yeah she was responsible for that so..(pause)

HT How did that make you feel??

T Oh that's easy complete panic cos we were thinking we can't do that umm is that what they're expecting

HT – I don't think Mrs****(head teacher of serial placement school) umm I'm sure she wasn't trying to put you off I think like all heads she was praising up her school.

T yeah I see that but yeah well you see how it feels umm..?

(Appendix 12: 308 /4-21)

Terri's transactional self was engaged in using the process of situated self referencing within these interactions. These occurred in both the original situation and then the discussion of the interaction within the interview with me (Shrauger and Schoeneman, 1999, p. 37). The dominant social atmosphere of the school persisted through the expectations of the music coordinator for Claire

and Jackie who were placed in her class (Appendix 6:62 and Appendix 9:186). The student was checking to see if this was going to be an approving or disapproving atmosphere as a placement. However the interconnectedness across the subthemes in the main durability theme is evident. In this extract it is possible to see the strong emotional impact occurring related to people in positions of authority.

In considering the atmosphere of approval or disapproval there is evidence this student was making judgements about the musical abilities of the music coordinator. The key to the specialist teacher's abilities seemed, for the student, to lie in her ability to maintain a high standard of music in the school (Allen, 1988, 1989; Hennessy, 1998a; Taylor, 1991). The emotional response of blind panic was not uncommon but was one Terri was particularly prone to throughout the study. However this was directly linked to whether there was going to be an approving or disapproving atmosphere within this school.

There is evidence of several incidents making the students judge themselves unfavourably. These related to perceived atmospheres of approval or disapproval from individuals in authority.

C –you know the head teacher there is very musical and music is big in the school

HT Oh yes I know him well ****(name of head teacher) he's very lively

C yes very... I was a bit worried at first cos I thought about Mrs ****(music coordinator on year two serial placement) and I thought I've not been on a block with a music specialist in the school so this will be a first but he's the head as well but when I met him he was lovely and he just wants me to try out what I'm comfortable with he didn't seem so much like Mrs ****. (Appendix 6:71 /25-33)

Would the atmosphere be approving or disapproving? Her judgements were based on her acceptance of the authority of the head teacher who was also a music specialist. This provided Claire with a perceived possibility of a double dilemma. She assumed she did not have enough skills or knowledge for this head teacher to judge her favourably.

Jackie considered her difficulties on serial placement arose because she was judging herself in relation to me and the music coordinator.

I think the teacher would have been pushing them on because she wanted them to write their tunes down she thought that was important. You talked to her and then we didn't have to do it this time but she didn't like it really. I got really nervous when I knew you (HT) were coming in - half of us said don't be daft because we knew you weren't assessing but even so you know how to do all of this and I thought she'll think we're messing this up. But seeing you getting in there with the groups that helped us and I was listening to what you were saying to them and that helped (Appendix 9:186 /18-25)

Jackie was worried about the teacher's and tutor's judgements in this example. The issue appeared to be the actual expectations of the teacher which was based on a model of teaching placing a high value on skills in standardised notation. Secondly the student's perceived expectations of my judgements worried her. These were based on her perception of my greater subject knowledge and experience in music education. These interactions are directly related to the discussion of Mead (1934a, 1982) and Blumer's (1954, 1969) conceptualisation of the way the self develops within social interactions. Being assessed or not being assessed was another approval/disapproval aspect appearing in the expectations of the context (Shrauger and Schoeneman, 1999). Quinn's discussion on the resistance of institutions is relevant here (Quinn, 1997).

There was an in-built approval and disapproval from students' own evaluations (Quinn, 1997). Frustration with the self or delight in successes was evident in this theme of approving and disapproving atmospheres.

HT What was the problem?

M simple size of class and me confidence – it's the two areas I'm not confident so when stuff goes ahhhh!! I don't I can't bring it back – I can't adapt like in art say if it's not going to plan I've got loads of other ways in but music/ICT once the plan goes I'm just not I can't you know find well that's it really.
(Appendix 10:242 / 21-26)

Michelle was frustrated with herself because she knew she was able to teach music successfully but her control of practical music making sessions was not good and she kept experiencing set backs in her music teaching. She was clear she did not have enough music skills and subject knowledge to adapt lessons and learning in the moment. She could adapt in art lessons but not in music lessons.

There was evidence of self approval and disapproval in the observations of the students in practical workshops. In the recreating project Jackie was delighted with herself and her ability to support Paula who she placed higher in a hierarchy of musical students (Appendix 9: 192-193).

P and I (J) started and I knew she was finding it hard to work out how to deal with these scores. I felt confident because it was like the graphic scores we did in year one. (Appendix 9:194/1-3)

Ellen became frustrated with herself during the composition project but was ultimately pleased with the outcome of their project. Ellen was not only self evaluating and approving/disapproving of her own process and efforts but was also comparing herself with what she thought the other students might think (Morse and Gergen, 1970). These interactions within the transactional self appeared to be using the 'looking-glass' self (Cooley, 1902) as a process to evaluate the musical self.

I didn't know where to start. I sat there trying to read the words but I didn't connect with the words. I had the glockenspiel in front of me and tried a few notes but I started to think this is going to be really difficult. The performing to the group was daunting and was right there in my mind. (Appendix 8:126 /1-4)

We got a lot more confident and we did editing – we were more critical and threw stuff out. The biggest problem was thinking that all the other groups were going to be so much better than us. Our tune was very simple. On the day though we did it and the others said it was good so that helped our confidence. (Appendix 8:126 /23-27)

She changes, through this reflection, from frustration with herself and initial insecurity because she was not sure how to go about the task, to being confident and pleased with the outcome. Her self protection strategy over the simplicity of the tune was evident. The judgement seemed to be using western high art music as the bench mark (Ross, 1998). She was also concerned others would not approve and was delighted when they gave approval. This was particularly appreciated as she had judged the other groups would be better than her group. This was a clear example of situated self referencing in her construction of her musical self (Morse and Gergen, 1970).

The final subtheme, of the authority and status of individuals 'giving out or giving off' (Goffman 1959) symbols about music and/or these students' musical abilities and skills, has already been woven into the above subthemes within the

overarching theme of durability of self labelling as 'not musical'. The interconnectedness is very important. However there are some details from the students' stories that particularly illuminate this subtheme.

5. 4. 3 Durability - Authority and status of individuals 'giving out or giving off' symbols about music and/or students' musical abilities and skills.

The narratives from the students provided evidence of tutor status and authority and the impact this had upon judgements students made about their musical self. Tutors on the course were perceived by students to have authority and status. When tutors made statements these were given weight. A particular incident, at the start of the year three unit, acknowledged by all the students is summarised by Claire's evidence. Providing an extended extract demonstrates the complexity of the impact, on students, of given off (Goffman, 1959) symbols and signified meaning (Saussure, 1974) by tutors.

C well compared to them not playing and singing well yes I am **more** musical than them but well take what ****(art tutor) was saying just today. You know he knows loads of classical stuff and he was saying about Wagner today and he- well we thought he's expecting us to know this and you did a bit about that – what was wait I remember it-when the music underneath is saying who the character is

HT yes we did the programme music and we talked about the way Wagner used motifs to tell the audience about the character who was on the stage I think that's why **** used that example but that's just bits of subject knowledge you'll be able to pick up as you go along it isn't about whether you're musical inside here

C Yeah I see what you're saying but it's coming back to today - ****(art tutor) it wasn't just the Wagner you know

HT No wasn't it what then

C you know we all looked at you

HT well yes but I'd prefer you - I mean you did look at me but I think I know what you're thinking but well so....?

C **** (art tutor) he said well - it was the piano thing again ****(art tutor) said getting good at pottery is no different to getting good on the piano it's just practicing well and he thinks that's what well that we're all down the music room practicing away at the piano

HT well I don't think he thinks that and he was I suppose he's using a music example with the piano as the sort of short hand it could be singing or

C yeah but it's the piano they all expect it piano piano piano

HT do you really think that the piano is seen as the well ...

C umm maybees not all well not everyone but take when we were in ****(serial placement school in year two) and Mrs ****(music co-ordinator and class teacher) now she plays piano and has exams - grade 8

HT yes I think she did the Rachmaninov she liked to play –actually I think she was trying to show off to me not for you
C but she's the specialist and in that school she takes the kids for singing with piano and she's done proper training like you you've got the training now we don't have that
(Appendix 6:66-67 / 53-54 & 1-31)

The two examples Claire refers to were used very briefly as asides in a lecture by an art tutor. It demonstrated a triggering process for making judgements about the musical self. This student's social construction of situation specific meaning making (Schwandt, 1998, p. 221) about her musical self in this interaction ranged far wider than the lecture. Her thoughts included what I had taught them and interactions during serial placement. All the tutors and teachers in this example had status within the course. The vertical discourse (Bernstein, 2000) was being reinforced for Claire in a particular way. She was making judgements that were not only related to levels of skills and subject knowledge but the whole interaction was embedded in the classical music tradition (Small, 1977, 1999). This was creating a WHAM effect upon the students which will be discussed in detail in the next section.

Ellen, along with the other students, found the comments of another tutor confirmed their own suspicions. They thought judgements about musical ability in schools were based on particular musical skills on the piano (Saussure, 1974) and being able to sight read standardised notation fluently.

HT However sometimes saying you have arts in your background can help you get a job.
E Well maybe but then *** (one of the tutors) said if you put any music down they'll expect you to be good on the piano. He's a governor of a school and they wouldn't take someone with music if they didn't play the piano. (Appendix 8:156 /41-45)

Most of the students used this tutor's perception of musical abilities required by schools as their benchmark of all schools' requirements (Alexander, 1984). There was evidence of similar types of approaches from their various placements when specialist teachers were used. This included the way teachers left music to these 'experts' a notion discussed within part three of 'locating the study'.

HT I was reading the report and it doesn't mention music?
P No it doesn't – it doesn't cos I didn't do any – I was wanting to but it wasn't timetabled - umm you know I said they do history this

term then geography well it was a bit like that with art and music except they did do some music but only with the peri teacher (peripatetic). He came in once a week and had them all in the hall and the head teacher had staff meetings and other staff development times so and I had to be at those so I didn't even go in the hall with them (Appendix 11:262 / 5-13)

Paula was concerned about not getting opportunities to teach music. She had changed her ideas and was beginning to believe the tutor perspective. The tutor's statement confirmed what she had witnessed occurring in her placement school. She was wondering if perhaps music should be taught by the specialists only (Allen, 1988, 1989; HMI, 1985, 1989; Kemp et al, 1988; Taylor, 1991)

Pit's not really worrying about how the children are learning music more for show. I think they (teachers) thought that it was the best way with the music not doing not each one of them best to have the 'expert' in. I mean he was brilliant on the piano.

HT (laughs) A real musician?

P Yeah he was yeah the singing was good so – so really the children were getting something from it.

HT Has it changed how you feel about yourself and music?

P I s'pose it's a bit – I'm not getting the experience of teaching the kids and yeah that's the main thing and you need it for your confidence don't you? Well I do and then it makes you think perhaps ****'s right (tutor on the course). He says you've gotta be able to play the piano and he doesn't mean like me he means really play it like that peri (Appendix 11:262 /31-43)

Dawn reinforced what she thought head teachers and teachers required from someone who identifies themselves as musical. The authority and status of the tutor's opinion from the course is impacting on the durability of her self labelling as 'not musical' by also using western high art music as a benchmark to judge her own musical self. Again the impact of the WHAM effect, to be discussed in the next section, can be detected within this narrative (Small, 1999).

HT So is there any up date on whether you are musical or not?

D I read the transcripts again and I think the last time says how it is really because until you change the way the schools, head teachers etc think about music it's always going to be music is a special gift/talent and you have to be really good at it all playing, reading, knowing the theory, knowing the repertoire – it's just how it is – (Appendix 7:113 /45-50)

Dawn was comparing the way she felt her peers were under pressure from the labels others tried to put on them (Berger, 1963; Cooley, 1902; Mead, 1934a, 1982) and whether they could 'live up' to these labels within the school situation.

HT So are you saying that you have to keep quiet about any musical attributes because you can't match up to expectations.

D That's just it. Now Ellen and Paula they play the piano and when we were discussing this it's even harder for them because expectations of playing the piano are even harder to do. Now Claire she sings fantastically with confidence and accompanies herself on the guitar – she doesn't look at her fingers! But she wouldn't say she was musical in school for the same reason they would expect much more than just singing even to the guitar. You have to have the whole package like you (HT) and Mrs **** (music co-ordinator in year two serial placement school). Appendix 7:104-105 /53-54 & 1-8)

Dawn is critically analysing the dominant narrative of valuing piano playing prevalent at that time in schools. She had first hand experience reinforced by a tutor with the authority and status of being a governor of a school. Having started to consider herself musical she was reverting back to the predominant social construction of musical ability (Small, 1977, 1999) which seemed to be the consensus in schools and from some tutors.

The durability of non musical judgements was evident when students looked for approval or were sensitive to disapproval from peers, friends and family. Ellen was regularly judging her own abilities against her sisters' musical skills and subject knowledge.

E It's this bit 'type of musician' cos that's a difficult one to answer. With a magic wand I would be like my sister able to play any instrument and knowing loads about music, but...um... (Appendix 8:142 /19-21)

She goes on to dismiss the impact of her friend Michelle's opinion that Ellen was musical. In Ellen's view Michelle lacks the status of people in the vertical discourse (Bernstein, 2000). Michelle was a strong part of Ellen's personal narrative and horizontal discourse (Bernstein, 2000) outside university and the course.

E well M doesn't count she's my friend and she's worse than me so I know she's not thinking 'what's that noise?'.
H Is that what you think the other adults will think?

E I don't know well it isn't pretty but it works and I think it's in tune

H yes it is you sing **very well** so what else?

E Oh yes I can read music and I've got better again actually I think I'm quite a good sight reader.

H There you are **you are** a musician but... what type?

E Not very good!! (laughs) (Appendix 8:142 / 33-41)

In the interaction Ellen's hard-wired cultural schema is very evident. She tries hard to maintain the label of not being musical. The evidence of emotional experience impacting upon later judgements of the musical self has been presented above. The durability of these judgements appeared to be based upon the students' perceptions of approval or disapproval from influential others. If that person had an authority within the course the students were more likely to confirm social and cultural norm constructs of musical ability. The students used these constructs to maintain their labels of 'not being musical'. These transactional processes resulted in situated self referencing by the students. The durability of these 'not musical' labels is summarised in Ellen's statement.

H A better musician means you are already a musician??
E You know what I mean
H tell me
E I've still got to get more skills on the piano, be fluent and I do know more composers now and I have loads more confidence but you're not going to get me to say it!! (Appendix 8:153 /3-9)

Ellen demonstrated great resilience in resisting change to her label of 'not being musical' even though she was acknowledging she did have a lot of skills and knowledge.

This interaction leads us into the next overarching theme. It is already evident many of the examples within the durability of self labelling as 'not musical' in the discussion above are rooted in the next theme of the WHAM effect upon the individual's conception of musical self. This second overarching theme already started to emerge within the discussion above.

5. 5 The WHAM effect upon the individual's conception of musical self

WHAM is the acronym for western high art music and it was not until I was analysing data and collating the different statements related to western high art music I realised the significance of the acronym. I used WHAM as shorthand to put next to data referring to this area. The WHAM effect upon the individual's conception of musical self emerged. This area was complex with interconnected elements which I highlighted at the start of the findings section of this study. I restate these briefly here to support the discussion.

The elements included individual students' perspectives and perceptions of:

1. what constitutes the 'ideal musician' and the required musical skills and knowledge where the students used the western high art music tradition as their main reference point for musicianship;
2. their own musical skills and knowledge which they judged by using 1 above as their set of criteria;
3. the musical abilities of peers, teachers and others in comparison to their own again using 1 above as their set of criteria.

The participants appeared to use western high art music as 'shorthand' for their own idea of the required range and type of:

- musical skills; and
- musical knowledge;

that they needed to be musical. The students' notion of the 'ideal musician' judged against western high art music skills and musical knowledge was constantly used to make judgements about their own music abilities and skills. They were then using this notion of an 'ideal' musician to judge others but also to compare themselves against others. These elements are so interconnected that I do not try to discuss them separately in this section.

The number and pervasiveness of explicit and implicit references to western high art music or 'classical' music were significant. In considering the different types of data and examining the literature using the notion of Kuhn's paradigm shifts (1962) the western high art music effect became more pervasive. I had to acknowledge my own story within this study. It was clear I was a part of this WHAM effect upon the student's conception of their musical self. Although unintentional on my part it demonstrated the power of 'given off' symbols (Goffman, 1959) within the interactions on the course.

Ellen ..see you told us about your.. you know when we were saying our 'stories' and you went to that famous music college and you've sung professionally now that's being a musician (Appendix 5:36 /48-50)

Dawn.. No but we all do (others all agreeing) and your (HT) singing well that's in a whole different league (all agreeing)

Jackie.. Yeah that's really proper singing. (Appendix 15: 344 / 1-3)

In this section, as with the theme of durability of self labelling as 'not musical', there were several contributing factors. The criteria, both implicit and explicit, used by the students for making judgements about levels of musicality were being constructed against aspects of pre-course and teacher training course

experiences; formal documentation, and curriculum and assessment. People within the schools, out of school activities and in their everyday lives provided the students with experiences that made them judge the musical self. I have already discussed some of the ways the students were labelling themselves and forming hierarchies amongst the group (Morse and Gergen, 1970). These judgements within the group discussions (Appendices 5 and 15) generated criteria both explicit and implicit using western high art music. The students were judging types of subject knowledge and skills in playing and reading music as the major criteria for assessing themselves and others as musical or not (Shrauger and Schoeneman, 1999). Socially and culturally accepted norms of musical ability and who was musical were being constructed within the framework of the cultural valuing of Western High Art Music as the pinnacle of human musical achievement (Adorno, 1973; Scruton, 1997; Small, 1977). Through the use of strategies of self protection (Forgas and Williams, 2002; Higgins et al, 1987; Higgins, 1999) and self handicapping (Rhodewalt and Tragakis, 2002), already discussed, students were legitimising their labels of not being musical against what were being confirmed in interactions as culturally and socially accepted norms (Quinn, 1997). These interactions were evident in schools, with families and on the course. Many of the interactions acted as confirmation and reinforcement of the labels.

Dawn used the same tutor's comments discussed earlier to support the analysis that schools' expected musical abilities beyond those the students' exhibited.

HT Yes so you realise you are as musical as these other people you call musicians.

D Well just a moment this is the problem – this is what I was starting to say before. I might think I'm musical inside and I love music and all the other things but when it comes to what other people think For example *****(Tutor on the course) he tells us he's a governor of a school and when they appoint teachers they wouldn't take anyone to do music if they didn't play the piano. Now he knows what is expected by governors and yes I can see you don't agree but

(Appendix 7: 104 /29-37)

She was using the expectations to judge her abilities against skills from cultural norms of musical ability. The students also considered they needed to exhibit talent to be defined as musical. This talent was clearly judged against western high art music abilities (Reimer, 1970, 1989, 2003; Ross, 1998).

Claire I perform a bit you know singing in the folk clubs I've done that with some friends just small affairs but well I'm just on

the edge joining in with the others but then that's just folk songs ..no I think if someone says are you musical it means they expect you to know lots of the proper stuff and play really well and read proper notation not just chords things and that..

Paula Claire's right if someone asks then there's this well you wouldn't say yes unless you were grade 8 or something and could do all the theory ...

Michelle I think you have to have the talent you know there were these people at school they could just play anything and you knew they were musicians

Jackie the ones who were teacher's 'chosen ones' I wasn't it's like it's natural for them sort of born with it

Ellen like my sister she's really musical there's me struggling with this piano and this horrible teacher and she's like oh good it's violin today (Appendix 5:36-37 /54-55 and 1-13)

Claire is using 'proper stuff' and 'proper notation' for the classical tradition (Ross, 1998) and undervaluing her own personal narrative of her involvement in the folk genre. The students' expectation of a musical person was someone with talent. This is reinforced by Paula in using the graded exams as a benchmark and followed by Michelle's explicit labelling of talent. For Jackie the people have to be 'chosen ones' or born to it. Ellen uses her sister as an example of someone so comfortable with music she implicitly implies her sister is talented. The violin is a 'signified' meaning conveyor (Saussure, 1974) – 'classical instrument' in the students' construction of meaning in the cultural/social norm. However when Claire started to play the violin she was clear she was not doing 'proper' lessons. She thought her efforts were not within the classical genre. She thought her learning was somehow inferior.

HT I see you're taking up the violin?

C yeah you know I told you about that guy in the club the fiddler well he said he'd give me some pointers Mind you see he isn't doing the standard lessons and he's showing me like short cuts – I don't expect a proper violin teacher would let me get away with it

(Appendix 6:66 /11-18)

Paula felt her mother considered she had talent because of success in playing a simple Chopin piece. This was a clear implicit WHAM effect upon the individual's conception of musical self. Paula did not think the piece was hard enough to merit this analysis by her mother. It had to be a difficult classical piece for Paula to rate herself as musical.

Paula arpeggios so you only had to worry about one note at a time but it sounded impressive and me mam she thought I was really talented she's easily impressed. ...(laughs) (Appendix 5:35 /42-44)

There is much evidence in the data of implicit WHAM effect upon the individual's conception of musical self through the actions of Paula and Ellen as they made music in the workshop sessions. These were used by other students to confirm Paula and Ellen at the top of the hierarchy (Morse and Gergen, 1970). Paula demonstrates implicit WHAM effect upon her definition of her musical self being more comfortable with traditional notation, playing the piano and reverting to tunes she knew.

Group moved to two pianos Paula much more comfortable – Sally Paula playing tunes they already know – stopped when saw me watching – starting to look at words again – Sally and Paula notating ideas – (Appendix 11:255 / 23-25)

Within this same observation Paula was notating ideas using manuscript paper and being treated as the expert in helping Rosalie 'get her tune fixed' (Appendix 11:255 / 44-49). During the recreating project Ellen and Michelle were interpreting a contemporary score called 'Skyscape'. Ellen 'gave off' (Goffman, 1959) many symbols of ability in the western high art music tradition.

Ellen and Michelle were very proud of their piece and particularly at pains to show the influence of Pictures at an exhibition format. Ellen explained the structure, talked about feeling insecure at start due to unusual type of scores – not what she was expecting. She said about importance of working with a partner because M had more ideas to start with.

.....once the experimenting was underway and the theme had been chosen E took over. E had realised the connection of the people walking about and watching the fireworks to the promenade and the pictures in Mussorgsky's Pictures at an Exhibition. E said she remembered the Jolly Postman story HT had done with them linking to Pictures at an exhibition and Smetana's Ma Vlast for the structure. E explained about the use of pentatonic scales at the different octaves as the basis for the melody although they didn't stick strictly to this.

Other students were very impressed.
(Appendix 8:146 /1-5, 13-20 and 22-23)

Ellen was able to use her subject knowledge of classical pieces and structure within the classical tradition. She also exhibited technical and theoretical knowledge. Her performance of the piece was completed on the piano creating indirect feedback of WHAM effect (Shrauger and Schoeneman, 1999). This, as it

states above, impressed the other students. It confirmed Ellen at the top of the hierarchy amongst the students as they used western high art music skills and subject knowledge as criteria for making judgements about Ellen's musical abilities.

Paula did much the same thing in her discussion of her year two process for the composition project. Through this the other students were confirming her in the hierarchy along with Ellen (Sweet, 1999). Sweet (1999) considered the way students reshape the self in different contexts.

Paula Yeah it was we were trying to do it on the glocks but we all had some music and I had a background in music and I used to play the piano and a few of them had that so we all went back to what we knew and it was difficult to get away from that and just play with the sounds cos we were doing tunes we knew from before.
(Appendix 11:256 / 9-13)

Paula went on to discuss her composition process but for the group around her she was 'giving off' (Goffman, 1959) implicit classical tradition knowledge and skills. She stated it was 'obvious' with musical backgrounds her group would use pianos.

P.....we talked about our musical backgrounds and things like that and because of this obviously we decided on using the piano (Appendix 11:256 /28-30)

Paula's judgement of other students within the group, who were not part of the study, was through the demonstration of skills and subject knowledge. She equated these skills and subject knowledge to the classical tradition. This was how she judged herself and others to be musical or not.

P.....Cos Sally's really musical she can play the piano and read the music cos she's really good but she said this was really hard to just mess about cos she wanted it perfect straight away so the pressure...um
(Appendix 11:256 / 40-43)

P..... we had people like Sally who wanted it to be perfect straight away and was really musically minded and knew what she was doing and the rest of - we all had some kind of music there was only one of us who didn't have music background and we we'd all played some form of instrument...(Appendix 11:258 /6-10)

In these examples Paula is engaging in judging herself against the skills and knowledge of others' she perceives to be firmly in the western high art music tradition (Rainbow, 1996; Ross, 1998; Small, 1999). She is using self protection strategies (Forgas and Williams, 2002; Higgins, 1999) to maintain her self efficacy (Bandura, 1977) through her comparisons and placing herself in a lower position in a hierarchy of musicality (Sweet, 1999). This is an example of the transactional self developing through situated self referencing. She continued to resist the idea that her skills were making her musical in others' perception.

Paula I used to be very musical when I was about 13 but I think it's just a case of I can't read music now like then

HT So do you think being musical is about reading music so if you learnt to read music again that would legitimise you as being musical.

Paula I would be more - if I could read music and play an instrument I would be more musical cos I've got a piano at home it's just that when I'm at home I can't just sit down and play it you know any tune.

(Appendix 11:258 /20-27)

Paula had confirmed her pianistic notions as a way of judging people as musical through the teachers on placements. The implicit WHAM effect upon her conception of a musical self was evident on her serial placement. The class teacher referred to a musical boy

Teacher – W very musical started piano lessons

(Appendix 11:264 / 11-12)

In the same interview

Teacher yes know how you feel - same for me not sing in front of people –fine with children – Mrs **** does singing with them – really good – piano accompaniment – does rounds and parts – 'makes my efforts seem bit....' (mimes iffy - poor quality from face she pulled)

(*P and T make eye contact*) (Appendix 11:264 /27-31)

Terri and Paula were judging the 'given off' symbols, again implicit WHAM effect, of the teacher and making judgements about themselves in this interaction. The teacher is confirming their judgement that the music coordinator is a musician because of her pianistic skills. The social and cultural norm of what constitutes being musical is very much in evidence in this interaction through the use of piano as the 'signified' meaning of WHAM (Saussure, 1974).

The judgement was implicitly rooted in the western high art music tradition where pianistic skills include being able to sight read and know classical music.

Paula regularly referenced her story of learning to play the piano explicitly in the western high art music tradition. She was clear this was part of the tension for her when she was trying to consider her actual taste in music from her horizontal discourse. She constantly wished to return to her previous skills on the piano and in reading music (Ross, 1998; Small, 1977). However her purpose was not to play classical music which she equated to her piano lessons and enforced pieces but to be able to 'mess about' which was strongly in her personal narrative. Of course this is further complicated because of her mother's commitment to her through paying for the lessons.

P the other well it's really me it's practicing umm I come down here and me and Ellen we've been coming and trying to get back to where I was tho' it's different cos I'm not umm I don't have to do the pieces that I'm told to I don't have to play (pause) umm not playing what someone else decides. I mean mine wasn't like what Ellen had mine (piano teacher) didn't shout at me umm the problem was having to do it umm yeah mam paid for it so I didn't want to let her down but I like messing about I like playing just yeah messing about. (Appendix 11:259/44-51)

She was determined she was not going to change her label of not being musical but she gradually had to admit she was behaving in a more and more musical way (Morse and Gergen, 1970).

HT So you're becoming more musical in that way aren't you

P (laughs) I'll say I'm getting better umm that's what I'll say getting better

HT Right I get the feeling that's it for now yes?

P Yes that's it (laughs) (Appendix 11:270 /2-5)

The WHAM effect upon the students' conception of a musical self can be seen throughout the observation of Paula and Terri on the recreation project. I had chosen scores that looked nothing like standardised notation. This had completely unnerved Paula and Ellen.

E looks uneasy 'I'd be OK if it was "ordinary music" but how I mean where d'you start?'. Wants me to give answers, I wont, she's looking round to see what others' have chosen. (Appendix 8:144 /7-9)

Michelle however was able to support Ellen although her initial feeling was the music would be western high art music.

M yeah you know I enjoyed that - I was freaking out at the start when you said we were gonna get scores to read..

HT I think I said interpret..

M yeah well I thought they were gonna be like Bach and things (laughs) but they were all these pictures and squiggles – I think I was better off than Ellen she couldn't get her head round it at all
(Appendix 10:237 /3-8)

Dawn talked about going from blind panic, when she and Rebecca saw the scores, to being very pleased with the outcome (Appendix 7:102). The following longer evidence shows how Paula adapted by reverting to her western high art music knowledge to support her within this process that she found very unnerving.

Paula –to me 'I'm having trouble thinking about this as a music score' I suggest it's just a different system but it's just got to be decoded like any system. Paula 'is there a right answer' she wants to know if it sounds in a certain way?

Paula has been looking at the lines underneath the shapes and the lengthwise line. She's suggested to the others that they choose different pitches for the line, Paula goes to piano

Paula is trying different types of scales on the piano, chromatic, minor, major, I suggest modes, pentatonic and show her book with North Indian Classical raga say she can invent her own scale.

Bit of tension cos Paula keeps playing too quickly Terri finding getting to the different instruments in time difficult. Jackie keeping the peace.

(Appendix 11:271-272 / 4-7, 20-23, 27-30 and 4-6)

Each one of these students had expected standardised notation which they felt quite at home with even though they claimed they did not read fast enough. It was the other students such as Michelle and Jackie who supported them. Terri felt she could manage to have ideas about the scores. Jackie as a maths specialist was delighted because it was code breaking of patterns. Her positive attitude was because this task was not rooted in the western high art music tradition as she perceived it. The contemporary scores were all taken from the western high art music tradition but because they were not the normal standardised notation the students thought about them very differently. Implicit WHAM effect upon their judgements runs throughout this evidence. Jackie was enthusiastic about this project.

I (J) liked that one straight away but Paula wasn't sure and Terri didn't want to join it at that point. I liked the idea of solving the

puzzle it's just like code breaking and that's my home territory in maths, patterns, sequences, shapes all that.

I think we got a good piece and it was from the score so it was solving the composer's code. (Appendix 9:194 /8-11 and 15-16)

Jackie thought this worked out well because she did not have to have traditional musical skills in reading standardised notation. Her judgement was therefore using western high art music as the benchmark. She was engaging in situated self referencing using her perception that Paula's musical skills and knowledge in particular were derived from the western high art music tradition. On this occasion Paula was not comfortable and Jackie was able to lead her more musically able peer.

HT you were very good when –you and Paula and Terri in the group when you did the mini project that was impressive Dorian modal rain is possibly a first.

J Will it make the top ten?

HT Perhaps not but you never know anyway what struck me was that you keep looking up to Paula and Ellen and Claire and everyone else but this time..

J It was surprising I surprised myself cos I thought oh recreating here we go I'll have to learn the notes this time but you gave them out and everyone was going what are these. Paula didn't look happy. You know I said before but it was the maths part of me thinking the solving puzzles I've always loved doing any puzzles and that was what it was and I had Terri and Paula both scared I had to get them going so I was the expert if you can believe it.

(Appendix 9:195 /39-51)

The students had many ways of making judgements about the others but they were all based around the WHAM effect and rooted in the definitions they evolved and discussed at the start of the study in the group discussion (Appendix 5). The students were reshaping themselves in relation to one another (Sweet, 1999). Dawn was clear her classical guitar playing was something which had the potential to set her apart.

D I didn't say about the guitar and I thought about it when they were talking about it being nice to sing nursery rhymes with the guitar and I think I (pause) if I'm honest I think it's cos I learnt classical guitar and that's not something you say really

HT Why do you think that is?

J We'll all think she's posh and hey 'classical' guitar not just any guitar (teasing D)

D Yes you see J's right it does sound 'posh' if you like but definitely not the normal you'd expect. I s'pose I feel it gives the wrong impression about me and people'll think I'm really musical when I'm not that good.

(Appendix 15:343 /38-47)

Along with the other students Dawn and Jackie used me as a benchmark for what 'real' musicians could do.

Dand your (HT) singing well that's in a whole different league (all agreeing)

J Yeah that's really proper singing. (Appendix 15:344 / 1-3)

I have shown that Ellen throughout the study constantly returned to her sister as the role model for what a musical person was. However she was very surprised when her sister exhibited the impact of WHAM judgements. Her sister exhibited all the social and cultural norms of a musician (Ross, 1998). What really surprised Ellen was her sister stating she did not feel she was musical. This was in comparison to her peers in the orchestra and on the degree course. Here her sister was using the WHAM effect to make judgements about herself.

H so have you thought any more about being musical?

E actually yes cos I was talking to my sister about this and when I said you keep asking us about 'are we musical' I was shocked cos she said she would say no. But she **is** musical so we talked about it and she says when she's in orchestra she sees other's who've got real talent and that's like when we started in the music everyone kept looking at everyone else and thinking they're all better than me.

(Appendix 8:143/ 4-10)

Ellen also used me and the things that another tutor had said in her judgements about being musical - rooted in western high art music.

H so could you accept that you are musical in those things

E yesss I supossse sssso a little I suppose if I compare to M then I am more musical than her but not compared to like my sister or you.

H so is that why you don't think you are musical because it is how musical others are and you think you aren't as good?

E yeah I suppose I'm looking to see what others' can do. But if I think about it it is like what other's think you know like **** (art tutor) in the session the other day that was all you need the piano and knowing about Wagner and ...well you know...

.....He does expect us to know more classical music he's our art tutor but he knows so much about music (Appendix 8:143 /24-37)

Terri, who consistently considered she had the least musical ability of the whole group, was clearly judging her musical self against western high art music as her criteria. The WHAM effect was both implicitly and explicitly held in this

following evidence. The five short extracts taken from across the study demonstrates the resilience of her self labelling as being the least musical of the group. Her hierarchy was constructed from her perception of subject knowledge and skills from the western high art music tradition.

HT OK I understand is it just the singing?

T I don't play any instrumentsand I don't read music and I don't know any classical music – (Appendix 12:290 /13-15)

.....the feelings of having to produce a polished piece of music, the experience of not being able to move forward because what I had in my mind was not what I was hearing from the instrument I was playing with. The feeling that everyone was going to produce a piece of music better than my own. (*Extract from Terri's written year two composition process*) (Appendix 12:299 /6-10)

T you see I just keep thinking everyone else is going to be better than me and I'll be here (points to floor)

HT I don't think that's the case..

T no –no I s'pose it always feels like that and I can't change it no matter what. (Appendix 12:307 /10-14)

T yeah (pause) I know but I just don't know all the stuff the others know

HT What do you think they know?

T well the composers and theory and playing an instrument and (pause) (Appendix 12:307 /17-19)

Then Paula was on the piano and she wanted us to hear her tunes – and that's OK but then she was going on about major scales and other scales and I felt this panic straight away again (*Extract from Terri's discussion about her recreating process.*) (Appendix 12:312 /10-12)

Throughout the study the students continued to use terms like 'proper', 'good stuff', 'getting it right' and 'real music' as examples (Ross, 1998). All of these terms were using western high art music as the main criteria for judging what was proper, good, right or real. Paula talked about being musical as difficult because of the amount that had to be known.

Paula It's on so many levels –playing, learning notation and theory, composing – what to listen to that's really hard if they ask in school about say a project on the Tudors what composers was that

Michelle I know madrigals we had to sing them in choir I tell you they're not in the top ten!! (all laugh). (Appendix 5:37 /34-38)

This led me to consider what knowledge in particular the students felt they needed. The music national curriculum and the TTA standards seemed to

dominate. Therefore as a bridge between the discussion of the final overarching theme of the impact upon the individual of various contexts and this theme of the WHAM effect I discuss the implicit WHAM effect in the national curriculum and TTA standards. These form part of the wider context that impacted upon the students' musical selves. However from the data evidence the students appeared to take implicit messages from the national curriculum and the TTA standards that western high art musical skills and knowledge were required.

5. 5. 1 Implicit WHAM effect of the music national curriculum and the TTA standards upon the students' musical self.

The students used the music national curriculum, the TTA 4/98 standards (TTA, 1998) with the music level 7 (Appendix 4:30-33; Taylor and Clark, 1999a) from the national curriculum and the audit sheets as one base from which to consider their subject knowledge and skills in music education. I had devised the audit sheets drawing upon these documents. Needing to introduce the children to classical composers was something the students were gleaned from the national curriculum documentation and the QCA schemes of work examples.

HT I see I didn't know how you hit upon the structure but it worked well so if you play by ear why is the notation so important?

C Well that's it you have to read to be a musician

HT Well no your fiddler chap doesn't he's musical you said before

C yeah well yes but I mean it says learn about notations in the National Curriculum so I have to know that to teach it.

HT and you are going to get them doing graphic notation and you said you can decode standardised so you can support the children and you don't have to do it alone remember it says for generalists with the support of the co-ordinators. (*Reference to the TTA standards*)

C yeah right well there you are if I was really musical I wouldn't need that support would I see what I mean. (Appendix 6:72-73 /52-55 and 1-8)

The students used the audits each year and each year it became apparent the weakest section they thought they had little or no knowledge about was 'classical' composers. During the course they were introduced to many examples from western high art music. I consider now this was part of the reinforcement process which made them think they had to know far more about classical music than they actually needed to know. In the course there was an implicit WHAM effect upon their conception of musical self. The course and my approach, to ensure they knew about classical music, were actually reinforcing

the stereotypical view of school music I was trying to avoid. Claire had success in using examples we had tried on the course through Steve Reich's clapping music. This had made her use some of the other ideas from the classical genre to support topics in schools.

CShe (teacher) liked the range of stuff and they (teachers) were all a bit impressed with the Steve Reich and the Philip Glass cos they'd not heard it.
.....Bolero cos of the growing that really worked cos we talked about adding things and getting louder and faster.
.....I've been using classical music with the kids so I'm not frightened of it like I used to be but it's just this you know I don't really know much and I s'pose it's what the school would think you know what they'd expect (Appendix 6:58 / 16-18, 25-27 and 44-47)

Even though she had success with the music in school she still felt she did not know enough for what might be expected in school for the delivery of the national curriculum (Hennessy, 2000; Kelly, 2000; Rainbow, 1996; Ross, 1995, 1998; Young, 2001). This is both the WHAM effect upon her conception of a musical self and the impact of the school context upon her musical identity.

Michelle relayed a very different experience. She had wanted to use classical music in the form of madrigals for a 'Tudor topic'. She had discussed madrigals on several occasions because she loved history and had sung madrigals in the choir at school. She had stated they were not in the top ten and were not what 13 year olds liked but she wanted to help the children to compose their own madrigal (Schools Council Music Report, 1971). Michelle was having difficulties controlling practical music making lessons. The head teacher, who was a music specialist, decided Michelle needed to be given extra support.

MI watched her teach them and they were behaving and doing the things but she was doing it from the piano so I couldn't do it like that Oh then there was the what music to do for the Tudors

HT You were going to try madrigals? Didn't you say.

M I said about that and she sort of looked at me I don't think that was what she wanted.

HT Did she suggest anything?

M yeah she said Purcell I didn't know about him – I looked it up and I found out about him but he wasn't alive in the Tudor times

HT no he was later Stuarts

M I didn't know how to say you're wrong Mrs - and I could see she thought I didn't have the subject knowledge but then the teacher didn't know either so ... I didn't do it in the end just clapping games.

(Appendix 10:222 /34-46)

Michelle had tried to improve her music teaching but the WHAM effect of this teacher in her demonstration lesson did not help Michelle's judgements about her musical self. What delighted Michelle and restored her confidence was discovering the head teacher's subject knowledge was a little suspect. However all the examples were firmly rooted in western high art music.

In Michelle's auditing process she was trying to provide evidence for the TTA standards 4/98 (TTA, 1998).

MI was getting the file (TTA standards evidence file) sorted I've done loads and got activities and the research, process all that sort of thing but I'm not musical cos I can't start singing off, I can't read music yet – well I know where the notes all go and yeah I can tell you what they are and do them on the xylophone but if you want the tune you'd have to come back next week type of thing (laughs) but you know I don't read it umm I'll tell you the honest truth yeah and I know I shouldn't say this but the way that Mrs ****(head teacher in year two block placement school) looked at me well it was like being back in school

HT What with the recorder?

M no not well yeah I s'pose but no I was thinking in secondary school you know when I did the test and failed and they gave, they made you feel, you thought I'm no good at this I haven't got the talent me mam's been right all the time. (Appendix 10:232 /10-23)

In trying to judge herself against the TTA standards 4/98 (TTA, 1998) and using the experiences from her placement she returned to her perceived failure at school (Bentley, 1966) and her mother's dominant story of Michelle's lack of musical ability. The WHAM effect of the placement experience and her own school experience was all triggered by trying to meet what she felt were the requirements of the TTA standards 4/98 (TTA, 1998).

In concluding the theme of the WHAM effect upon the individual's conception of musical self there is a further connection to the impact of context. The evidence in the students' stories about their own schooling and school experience during training was pertinent. There appeared to be both implicit and explicit WHAM effects upon their conception of a musical self within these contexts.

Michelle's story demonstrated the impact of their own school experiences, prior to entry to teacher training. These were important features for making judgements about themselves. These included the subject knowledge and skills required by the teachers and the types of knowledge and skills of those

teachers. The experiences also included being tested - GCSE, 'A' level and music grade examinations - and the relevance of school music to them.

P – I wasn't going to do music at GCSE I didn't like it then I was much better at art and well no I didn't like it

HT Why do you think that was?

P That's easy the teacher – you know I don't think she liked music (laughs) well if she did she made it really boring

HT So you're talking about school music not all music?

P yeah that's it in school the music – it doesn't I'm not sure how I think about – well I think it is cos I like a lot of all types of music but when you put it on to listen for yourself you get to choose – yeah it's your own choice and you're in that mood and you don't have to listen when you're not in that mood but the trouble with school is it's at a set time and then the teacher chooses it and if it's classical which – with our teacher it was most times – but then sometimes she'd play pop music trying to be in with us ooohhh (pulls face of embarrassment). (Appendix 11:253-254 /40-51 & 1-2)

Instrumental music lessons and out of school music activities were used as examples with consideration of the expertise of the people who formed part of these experiences; parents, peers and teachers. Evidence of the tensions from the emotional experiences in music lessons has already been discussed particularly the issues this created for Jackie and Ellen. All the students had issues from feeling excluded or not being able to play the instrument they wanted. These experiences discussed above appeared to create a feeling of exclusion from the western high art music culture. The students were, in their own view, not part of the 'in crowd'.

M In the GCSE you only got assessed on getting your fingers right on the keyboard and if you couldn't do the technical side of playing it you just got D. But music is also about knowing notes so I was not musical and couldn't do it- more artistic.

E the problem is it is taught badly in secondary school

M Yeah but it is in primary school as well. They don't do the things you have shown us you don't see them composing like we've been doing.

(Appendix 10: 2120/37-43)

Ellen and Michelle raise the issue of music being taught badly. Their experiences in schools during teacher training, through formally assessed block placements and unassessed serial placements, formed another area that provided them with interactions with a range of individuals. These interactions impacted upon the way they judged the musical self in relation to western high art music. The experiences in schools sometimes reinforced the views

expressed by Ellen and Michelle about bad practice in schools (Appendix 10:218-220).

It can be seen from my discussion about music education in part three of locating the study that the hard-wired cultural schema (Quinn, 1997) of music educators, music teachers and the government has been to value western high art music above other forms of MUSIC (Elliott, 1995). The students in this study had been pupils in schools (primary and secondary) during the second half of the 1960s, 1970s, 1980s and 1990s. During this period as discussed in part three of locating the study there were several changes in emphasis and curricula approaches. The various methods and music education 'fashions' clearly impacted upon this sample of students and their definition of a self that is not musical (Appendix 15:342-344).

5. 6 Impact upon the individual of various contexts

'BUT it all depends'
(Dawn - Appendix 7:103 /24-25)

This next section of the findings is the third major theme:

- the impact upon the individual of various contexts.

In each context that the students found themselves in during their training there were several issues that emerged. The pressure upon the students from each context was evident in their stories. The various contexts consisted of:

- the micro systems of schools and the course;
- the wider government agenda through the TTA standards and the national curriculum;
- the macro context of the societal and cultural norm of valuing western high art music as a desirable outcome of music education in this country.

Earlier I have represented this in a diagram based upon Bronfenbrenner's ecological model (1979). There were several ingredients to this pressure of the various contexts upon the individual's musical self. They were:

- Situation specific;
- Perceived and/or real expectations from the context upon the student;
- Perceived and/or real expectations of the individual upon the self;

- Different roles/selves for different contexts (multiple roles - Baumeister, 1999);
- Levels of ownership felt by the students;
- Enabling or restrictive contexts.

The students' labelling of their musical self was clearly situation specific. Their definitions and maintenance of a 'non musical self' label was related to how much ownership they felt they had. It was also related to their perception of the expectations upon them within each context. The students also admitted that at times they had unrealistic expectations of themselves. The students felt that various individuals in the schools and within the university provided either 'enabling' contexts or 'restrictive' contexts. The students appeared to be very resilient in their strategies for maintaining their label of 'not musical'. The transactional self was evident in the way the students used situated self referencing within each context to make judgements about their own musical skills and knowledge. Their stories provided evidence that they had multiple selves and showed particular 'selves' depending on the context. As Dawn said

'BUT it all depends'
(Dawn - Appendix 7:103 /24-25)

When studying students on a course that trains them to teach in primary schools a context is immediately set up for the students, tutors and teachers to work within. Schwandt (1998, p. 221) discussed

The world of lived reality and situation-specific meanings
....constructed by social actors.

The context of these students on the course and in schools was set within wider contexts providing opportunities for their construction of situation-specific meanings. The societal and cultural norms of a particular time formed the outer circle; the hegemony of western high art music was discussed earlier in the 'locating the study' section and evidenced in the findings above. Within the societal and cultural norms the government had agendas for education manifest through the music national curriculum (Swanwick, 1996) and the TTA 4/98 level seven-ness (Taylor and Clark, 1999a; – Appendix 4:30-33). In turn the context of the students' training conformed to these wider contexts. The personal stories and lives of the individuals were often competing and sometimes diametrically opposed to the vertical discourse of the government's agenda for education

which percolated through to the types of training required of the universities by the professional body (TTA, 1998). The students felt that music was marginalised (Ofsted, 2004; Woodford, 2005). Dawn was sure music was marginalised. She was not able to teach music regularly as it was not timetabled for her in the placement school. She had to 'fit it in' on a voluntary basis.

HT So I read the report but I was rather disappointed for you to see the music – voluntary and one off!

D Yes I think I said it wasn't on the timetable and when I went back I asked and art wasn't either. She was sorry but she had to go with the timetable and what happens in that school they do arts one term and humanities the next so I got the humanities. (Appendix 7:112/19-24)

In one particularly extreme example of the impact of the context Jackie was not allowed to teach music. This impacted on her confidence and reinforced her idea of not being musical. In this example Jackie was also talking about the dilemmas of the expectations of different contexts and trying to address multiple roles (Baumeister, 1999; Triandis, 1989) on the course and in other schools where singing in the numeracy strategy was expected and acceptable.

HT this makes it a bit more difficult talking about the music but

J basically I didn't do any this placement cos I was just keeping my head above water. Anyway she wasn't going to let me do anything Oh I did in the first week I did some counting songs in the numeracy lesson I was given the lower ability with the yr 3/ 4 split and the 3 hearing impaired children. I thought the songs would you know motivate I've done it before and we've been told here that it's a good way of livening up the lesson well I was on my own with the kids and then I s'pose she hears the singing and thought it's s'pose to be maths and well that's it – 'Mrs *** (Jackie's own name) you should be teaching the children ****' whatever 'not singing'. Oh I don't know

(Appendix 9:202 / 16-26)

All the students including Jackie and Terri were clear that the children needed to have fun and this appeared to be in contradiction to their perception of the requirements of the music national curriculum and the way it was often taught.

J Yeah You've got to get them doing the music and then it's important they are having fun and I think that comes when they are doing their own music.....(Appendix 9:190 /19-20)

T Yes I enjoy music- listening to it and I want to be able to do it with children to make it fun. I think it should first of all be fun.

(Appendix 12:290 /7-8)

These different discourses and expectations of the course, students' own expectations and that of schools' created tensions for the students. They were trying to build the musical self within the circles that formed the context both macro and micro. Hartley (1992) discussed 'organisational socialisation' which is pertinent here. They were interacting in multiple contexts as Jackie's earlier example highlighted. Claire was sure that her horizontal and vertical discourses (Bernstein, 2000) were separate because of the expectations of the schools and the curriculum.

C yeah I'm much more confident –umm it's hard isn't it –you say what are you going to do you know with the kids and ideas there there and I'm think I'll do this and this and this loads of things but then you say are you musical andto be honest I'm not sure still .. I know you say but you do this and this but no I am musical inside – it's really important to me I love it and love singing and I'm never happier than sitting strumming to myself but it's still – I still don't read notation.....
(Appendix 6:72 /30-36)

In each interaction they were adapting and adjusting the self as they reflected on the expectations inherent in any context. The multiple roles (Baumeister, 1999; Triandis, 1989) and each of these different circles within the vertical and horizontal discourses (Bernstein, 2000) of course, placement, professional body standards, government policy and legislation, parental, peer and personal expectations, created different possibilities for the students to construct and re-construct the musical self. The students were therefore in these multiple roles (Baumeister, 1999; Triandis, 1989) in the different contexts leading to a range and type of expectations that were actual and perceived by the students.

D You see if you say I play the guitar then you have all these expectations put on you because they're often desperate for someone to play in assembly or concerts. I think it's very dangerous to say anything about playing an instrument unless you're really good. The expectations are too high they would expect you to be really musical and I don't have those types of skills or natural abilities.
(Appendix 7:104/ 45-51)

Expectation was therefore an important concept emerging from the analysis of this theme of the impact of various contexts upon each student (Goffman, 1959; Shrauger and Schoeneman, 1999) and was particularly evidenced in a group

discussion (Appendix 15:342-344). Prior to Claire's placement in year two of the course she was convinced the schools had certain expectations of types of music subject knowledge she should have.

C well in school I think it is you're expected to know if you're musical they expect you to know and they'd ask your advice and stuff and I couldn't tell them (Appendix 6:55 / 45-47)

After her placement she was still convinced that the expectations of certain types of knowledge and skills were required. Although these were never stated by the school this perception appears to come from 'organisational socialisation' (Hartley, 1992). The looking-glass self is also relevant in this process (Cooley, 1902).

CBut I was thinking about you said musics important to me and you're dead right it is it's there all the time and so I s'pose I **am** a musical person and I **can** play and sing and perform but and I've been using classical music with the kids so I'm not frightened of it like I used to be but it's just this you know I don't really know much and I s'pose it's what the school would think you know what they'd expect

HT yes I see what you mean but what sort of thing do you think they expect

C playing the piano for starters to get the kids singing in assembly

HT but you can do that with the guitar if it needs an accompaniment or just sing and do body percussion and nobody uses the piano in the classroom with the children these days – well I don't think you'll find many.

C Yeah I know but that's not what **they** expect you know what I mean

HT yes unfortunately I do but it's not right

C maybes but that's it out there-out there they want the piano (Appendix 6:58-59 /42-54 & 1)

Here again the multiple roles (Baumeister, 1999) emerge from Claire's narrative of her own music making and the vertical discourse (Bernstein, 2000) of the perceived expectations of schools. However with expectations came the individual's need for levels of ownership and control (Hargreaves and Marshall, 2003).

EMy teacher let me have a bit of a free hand so that was great being able to do more arts.

H So what did you do in music?

E Where do I start! Oh well we did a class assembly and showed the songs they had made up. Impressed? (Appendix 8: 152 / 15-19)

Ellen was enthusiastic about all the music she had achieved with the children. Central to this enthusiasm was the ownership she felt because the teacher allowed her autonomy.

Jthe kids love it so I did it with the kids on block (assessed block school placement) You'd have loved it we did the three bears
HT Did you do the Goldilocks song?

J yes because last year when you did- the way you took the story and you got all the maths and geography and sciences and then all the music in it umm with the maths it's my specialism so I thought- well I made the connections straight away and then you know you get to thinking it through and when she said (nursery teacher) what story and topic do you want to try - it was three bears before she changed her mind. I knew I could do that- nothing complicated in the music so and then they are just little like my daughter, it was fun

(Appendix 9:168-169 / 49-52 and 1-8)

Key to Jackie's success in this placement was her ownership of the three bears' story which enabled her to make the connections with her specialist area of maths.

J.....Claire and me - we were saying that cos we'd tried doing our own music which alright we were all scared to start but the important bit is that that music was our own effort OK it's not Mozart but it was – we had to struggle for it –it makes it more important more personal.....

(Appendix 9: 190 /21-24)

In this extract it is the ownership of the music making (Hargreaves and Marshall, 2003) at a personal level that Claire and Jackie found had boosted their confidence making them re-construct their concept of a musical self in those interactions (Morse and Gergen, 1970; Hartley, 1992).

Throughout the group discussion (Appendix 15: 342-344) about their musical selves, in relation to schools and their own music, the tensions and dilemmas of the multiple roles and different expectations within the personal narrative and professional narrative were very evident. Dawn was trying to operate within the constraints of school expectations and what she expected and had learned from the course. There are elements of some autonomy here where Dawn is making her own choice and is more comfortable in that situation.

D.....Now she let me do a music and an art and then said I could do the KS 1 assembly I had to do it through the Good Samaritan but in that she said I could get them doing songs etc and they could make scenery.

HT Not much choice but better than nothing?

D Yes that's it so I did the songs at lunch time and the small group with percussion instruments we did the sound effects to the story. It wasn't the same but at least I wasn't stopped.

HT You did one class lesson what did you do?

D Well this was a difficult one to think about for year one and because of the assembly I thought it'd be best to try out a sound scape to a story –not the Good Samaritan but a story they knew with strong sound parts. I did the Billy Goats Gruff just like we did in year one with you. The other thing was she gave me all afternoon as it was the one off.....

(Appendix 7:112 / 24-37)

This in turn led to the students making adjustments and re-constructions or resisting adjustments and re-constructions (Morse and Gergen, 1970). There were therefore processes of self-evaluation (Quinn, 1997), leading to strategies of self protection (Forgas and Williams, 2002; Higgins et al, 1987; Higgins, 1999), and self handicapping (Rhodewalt and Tragakis, 2002) to maintain self efficacy (Bandura, 1977). This transactional self process appeared to be driven by the looking-glass self (Cooley, 1902) and within the students' 'I' and 'me' selves (Mead, 1934a).

As the students were going through these constructions and adaptations they were comparing themselves because there was in each situation a relativity of labels and hierarchies which the students were deciding upon. Some of the contexts were judged by the students' to be enabling while some contexts were considered restrictive.

C yes very... I was a bit worried at first cos I thought about Mrs ****(music coordinator on year two serial placement) and I thought I've not been on a block with a music specialist in the school so this will be a first but he's the head as well but when I met him he was lovely and he just wants me to try out what I'm comfortable with he didn't seem so much like Mrs ****. (Appendix 6:71 /29-33)

Claire was comparing two different school contexts and judging how enabling they were. Stryker and Statham (1985) considered the way an individual's different selves emerged from each interaction. On her serial placement in year two of the course there was a music specialist who wanted Claire and Jackie to

teach the children notation rather than allow time to practically experiment and compose. This had created what Claire had felt was a disabling environment (Hartley, 1992). Quinn's (1997) notion of resistant institutions was created in the serial placement school by the music specialist's conception of the music curriculum and progression. The above evidence suggests Claire was relieved to discover the head teacher was happy for her to try out what she wanted to in music.

Contextual resistance was an important element within the complexity of the various contexts. Throughout the discussion there has been much evidence from the students' stories of them comparing themselves to peers and teachers in school (Morse and Gergen, 1970). We have also explored the many instances that the students have resisted changing their 'not musical' labels (Quinn, 1997). Holding all the different elements of the impact of various contexts upon the individual together continued to be the process of the transactional self related to defining the self as musical or not. This was underpinned by the students' engaging in situated self referencing which was specific to each context.

Paula and Ellen regularly contrasted themselves unfavourably with the music specialists and supported one another in their situated self referencing.

HT It was strange cos you and Ellen seemed to be the two the others thought were musical cos you both played the piano I think.
P yeah (laugh) me and Ellen were saying no pressure there! What was nice was having Ellen there cos she could help me out when I was saying I don't play well enough or the right things. (Appendix 11:253/11-15)

The students evolved a remarkable resilience in maintaining the label that they were using for themselves. They were prepared to label others as musical within their group (Appendix 5 and 15) but did not want the label for themselves. There were many occasions when the students struggled to maintain the hierarchy and tensions arose when individuals were not going to accept the labels produced in a particular context (Morse and Gergen, 1970). Paula and Ellen avoided the labelling of their peers most persistently (Appendix 5 and 15). However it was clear that different selves emerged from each interaction (Stryker and Statham, 1985).

The different contexts provided the group of students with opportunities to compare themselves with one another. They often considered the others had more musical ability than they had themselves. Terri said everyone else was better at music than she was (Appendix 12:298-299). There was a lot of self-evaluation (Quinn, 1997) going on in relation to the other members of the group. Berger (1963) talked about the way individuals change and adapt within the interactions and clearly the students were adjusting the image of themselves as their peers tried to put them into certain positions within a hierarchy of being musical. The contexts were instrumental in Ellen and Paula's, maintenance of their label 'I'm not musical', from evidence presented above, even though others in the group were labelling them as musical. For Ellen the pressure of this became very problematic through her close relationship with Michelle.

E It's the pressure when M says Oh E can play the piano yeah I know in here that I don't know enough
P same for me yeah
 (Appendix 15:344 /38-40)

It has been seen that Ellen and Paula considered, and said so to their peers, they were not very good at playing and read music slowly. They were both constantly trying to use a self handicapping strategy as a protection against others' expectations of them (Appendices 5, 8, 11 and 15).

P Umm but Rosalie she's got no musical background and I've said I learnt piano and notation when I was younger so if you do that yes I'm 'more' musical than R but that doesn't then say I'm musical like that does it? (pause)
HT Well can you help me out what does it need for you to say you're musical
P yeah again it's playing really well you know up to speed and reading fast umm
 (Appendix 11:260/ 915)

This did not stop the rest of the group considering these two as the musicians amongst them (Appendix 5:35-37 and Appendix 15: 342-344). This 'judging of the self' – comparing against others in the group or the looking-glass self (Cooley, 1902) is part of the way Quinn (1997) considered a cultural schema develops.

HT You were saying when we talked at the end of last year about wanting to play an
J yeah I've always wanted to play something piano I'm really envious of the others Paula and what's she called with the fair curls
HT Ellen

J yeah Ellen they play and I've always wanted to learn –
(Appendix 9:168/ 38-43)

Jackie had decided Ellen and Paula had abilities she would like to aspire to.

The group were also being very careful to listen to, and judge from, the signals that were being 'given out and given off' (Goffman, 1959) by each other and from me as their tutor in each musical context. There were several instances when I used examples which caused the students to comment about my musical knowledge. In one extreme case in an interview with Ellen as I was trying to reassure her there were many musicians who could not play the piano fluently, her major concern, I discussed Walton.

Hwell is it the piano then that's in the way??

E No not really cos in school you don't use it in the classroom but it's what they think isn't it?

H What Mrs *** (music co-ordinator) or who?

E Well yes her but no in school generally you know the head teacher will be wanting you to play for the whole school in assembly.

H but you can be musical without playing the piano. Walton was a famous English composer he wrote music for the Queen for her coronation but he couldn't play the piano.

E Yeah but you see I've never heard of him so....

H No but you don't have to have heard of him to be musical sorry bad example

E I just don't know enough about music.

(Appendix 8: 138 /40-52)

This was indeed a bad example for her as it did not reassure her about pianistic skills it just raised a huge area of her perceived lack of knowledge. In this interaction I directly created a context in which Ellen felt she had to employ a self handicapping (Rhodewalt and Tragakis, 2002) strategy.

Mead (1934a) discussed the way each individual is trying to see the world from the other person's view and constructing a self in the interactions. It was clear to me these students were doing just that in each context. They were constructing a hierarchy of 'musical ability' within the group and placing themselves within it (Appendice 5 and 15). They placed me at the top of this hierarchy because of my 'classical' training. Each context impacted on their emerging selves (Stryker and Statham, 1985).

D I do value it but umm I really don't think I sing very well and I do sing with the children and love that but then listening to you know

we all think Claire's voice is lovely all confident and (Everyone agreeing - Claire looks embarrassed)
C enough praise autographs at the door!! (all laugh)
D No but we all do (others all agreeing) and your (HT) singing well that's in a whole different league (all agreeing)
J Yeah that's really proper singing.
HT Enough - Claire you and I'll have to leave I think!! (laughing)
 (Appendix 15:343-344 / 53-57 &1-4)

Within the context of the course the whole group valued Claire's vocal ability and she helped the others develop their confidence in singing. Michelle wanted to be able to start songs with children but was not feeling confident about this. I had suggested she work with Claire or Ellen but she could come to me for help if she wished. She decided to work with Claire.

HT Well let's look at the key things you need to do. Ah starting singing off and doing more singing to build your confidence. I've 2 suggestions, I think Claire and Ellen would be willing to help you and you might be more comfortable I don't know but I mean I will help you well that's the second idea if you like you can come to me

M Yeah I think Claire and Ellen that's a good idea - I might - if I come to you what sort of...?

HTwe'd come down here beginning or end of day when nobody's about and I start with what you feel comfortable with and umm we'd do breathing and some silly exercises to get your mouth moving about (demonstrates a few exercises) all gentle stuff so you're really going at your pace and what you're comfortable with

M Umm How long would...?

HT Oh only about quarter of an hour each time and say once maybe twice a week to start withAnyway think about it you - don't have to come to me.

M No I'll think I'll ask Claire and Ellen first but thanks I might
 (Appendix 10:231 /7-27)

Terri had decided she was firmly at the bottom (Appendix 12: 298-299) and Jackie and Michelle also thought all the others had more musical ability than they had.

J where does that leave me and M then?
M as usual at the bottom (laughs)
 (Appendix 15: 344/ 41-42)

M yeah I haven't got anything to show off about so that's OK
J Me neither (Appendix 15:344 /9-10)

None of these students considered they were musical. In relation to making a definition about themselves as 'being musical' or 'not being musical' they were constructing and reconstructing in those interactions (Appendice 5 and 15) in

each context. There was a constant re-assessment of 'the self' but as part of their self protection strategy (Forgas and Williams, 2002; Higgins et al, 1987; Higgins, 1999) the students tried hard to maintain their 'non musical' label. From observations of the students in the various contexts during the study they were checking to see what others were doing and reassuring themselves if others were confused or worrying when others were working well (Morse and Gergen, 1970).

Paula watching Rebecca – Rebecca trying a few notes randomly using 2 beaters but one after other. _ Sally trying but using 1 drone D and playing A, F, G, A, F, G, A with D – Paula watching out of corner of eye – seems checking –
(Observation Year two Appendix 11: 255 / 4-7)

Jackie has persuaded the other two that the Skyscape is the one to go for, been checking around the room had a chat with M and E.
(Observation Year three Appendix 9:192 / 19-20)

As we have already seen Paula had considerable skills on the piano and could read music quite well. However she would not accept this analysis. In the context of the project on recreating she was behaving overtly as a very musical person and demonstrating skills and knowledge. In other contexts she would hide her abilities as she admitted she had done during the structured eavesdropping (appendix 15). She was choosing which self to portray in which context. She regularly employed self protection strategies and in other contexts was happy to lead when she was working with another student who was not as able.

Paula had to admit in the formal interview at the end of the course she was more musical than other people that she met but she was still not able to define herself as musical in the context of school.

HT Naturally (both laugh) now come on then you must be able to say you're musical now.

P umm (pause) (gives me a look of well not sure still)

HT you can't tell me you still don't think you're musical?

P there's musical and musical OK in the reception yeah I knew more than anyone else so yeah they turned to me so yeah they would say I was musical but then I was in the hymn practice and Mrs*** (music coordinator) she's leading it and compared to her you see no she's got it plays the piano so well like you just does it and then she has all the listening music and people say 'we're doing a topic on X' and she was going right we'll play this and this things I'd never heard of so no I'm not in that league just not got enough knowledge and I know my playing is 100% better than it

was last year it's still down here compared ...(to Mrs***music coordinator) so if it's what songs to sing in reception I can do that but (pause) Appendix 11:280 /37-50)

Paula had many successes in school and on the final placement she had gained an outstanding grade. She had even played the piano in the school assembly but she was still not going to admit to herself, me or the school that she was musical and her resilience in resisting this label was very durable (Appendix 11:280-281). The comparison to others and her perception of what a musical person could do was rooted in western high art music subject knowledge and skills. Her judgements were context bound where she compared herself to specialists 'being in the presence of others' with the 'impact of indirect feedback' (Shrauger and Scheoneman, 1999, p. 37).

Jackie was very positive during the course and tried to develop her skills and knowledge. She had a great deal of success in the workshop projects in both years and as we have already seen was particularly enthusiastic in the recreating of contemporary scores. Having had a lot of success in schools and on the course her final placement was very challenging. Jackie encountered a break down in relationship with the class teacher and was unable to perform as she would have wished (Appendix 9:202). School and university intervention meant her last two weeks were more constructive. It was too late to gain any valuable music teaching experience. She lost her confidence across most areas of teaching. However she was determined to continue and wanted to teach music. She knew she was capable of doing so. (Appendix 9:202)

Michelle had success in her teaching but on her placements her music teaching did not appear to be successful due to control issues in practical music making (Appendix 10: 242-243). Partnered with Ellen, the serial placement provided her most successful experience. She was positive about teaching music even though she had had the lessons that 'fell apart'. She had reflected and evaluated and knew she could succeed in the future. Her experiences in school tended to reinforce her notion that she was not at all musical (Hartley, 1992). Her close relationship with Ellen also provided a constant benchmark to compare herself with. Ellen had skills and abilities that Michelle considered she did not have.

For all the students the contexts had mostly reinforced their own perception that they were not musical. This was complex. The final section of the findings seemed to provide a key to the way the students were maintaining their durable self labelling as 'not musical' using the WHAM effect for judging their musical self within the various contexts of the course, schools and in their personal lives.

5.7 Not musical enough – Constructing and maintaining a musical self within the context of school expectations.

One of the main aspects to emerge from the findings was 'not being musical enough'. This emerged throughout the data sets but particularly through the group discussion after the structured eavesdropping session (Appendix 15: 342-344). I will conclude the findings section with a discussion of the way the students agreed they were musical in some respects. However there was a consensus that because of the WHAM effect upon their conception of a musical self and the various contexts of the schools in which they would be generalist teachers of music they maintained that they did not know enough. They did not think they had enough musical skills in playing instruments, playing the 'right' sort of music or in being able to read music fast enough. They were very clear they did not know enough theory or about classical music in its widest sense.

D you don't have to be brilliant and this one about knowing more than we think we do

C yeah that's definitely right and I end up being the one in schools they all seem to think I can do more and yeah it's umm well often I **can** do more but then I think I don't know that much. (Appendix 15:343 /24-28)

The students thought that they actively hide the amount of things they were able to do in case what they could do was not good enough. They used self-handcapping (Rhodewalt and Tragakis, 2002) strategies as a protection.

C No well that's it that's what often happens you don't want to say hey look at me.

P No that's right you don't say well yeah I have been practicing and in this (structured eavesdropping) I said I hadn't been doing it (playing the piano) I don't know why it's like that but umm

E Yeah I don't say and I think it's cos I'm not that confident about it I don't want people thinking oh she can play the piano
(Appendix 15:343 /31-37)

I have already discussed the way Dawn was afraid that playing classical guitar might give people the wrong impression about her. She did not want people thinking she was more musical than she actually was (Appendix 15:343). Whilst

I had been encouraging the students to recognise that they were more musical than they thought and not to hide their abilities Dawn was quick to stop me doing something similar. They had been comparing themselves to Claire and me as singers (Morse and Gergen, 1970).

HT Enough - Claire you and I'll have to leave I think!! (laughing)

D Ahh but there you see we all do it you know not putting yourself forward it doesn't seem ...

E Not the done thing no it's not so D's right we do all keep things to ourselves (Appendix 15:344 / 4-8)

At the heart of this modesty was the fear of people having expectations of us that we could not fulfil; we used self-handicapping strategies (Rhodewalt and Tragakis, 2002). The students were working from the baseline of assuming that their musical skills and knowledge was not going to be enough to meet the expectations of the various contexts.

P It's right we do keep it yeah I think it's not giving the impression cos yeah if you say I've been playing the piano then you're back to people's expectations uumm they'll expect you can play anything but I can't just the things I've been practicing.

E It's difficult cos you don't want them to expect you to play just whatever they might think you can when as P says you've only practiced one song

HT I see what you mean and I have to ask but who are THEY? There seems to be these other people out there you're trying to avoid?

P that's easy it's in school (Appendix 15:344 /11-19)

The transactional self was very much in evidence in the interaction between the students in this group interview (Berger, 1963). They were all undertaking situated self referencing and reinforcing one another's assumptions within the interactions (Appendix 15:342-344). In this interview Dawn was exploring the tension she had between her personal narrative and her professional narrative. She was developing her own understanding of the interaction of her 'I' and her 'me' (Mead, 1934a; Hogg and Abrams, 1998, p. 188) in terms of her musical self as she was talking to us. In the development of her ideas she seemed to be summing up the thoughts of the majority of the group.

D Yes definitely in school it is let me see if I can get this I really am very musical as a person yes I am in here I am and I love music and I listen to all sorts and now I spend hours messing about on the guitar and singing along and then with the children I do it with the children but this is the thing and I know we all agreed yes we do I think we probably do know more than a lot of well many of the

teachers I've met yes we do know more, have more ideas about doing music with the children (pause)

C yeah I

D Sorry I need to finish this and I'm thinking it through but it's not good enough to feel musical inside you and feeling umm it's not enough loving listening and playing about and all those things it's not enough for what they expect in schools and I don't know they don't really say it but you feel it yes I think that's it it isn't always said that you should know this, this and this but you just know it's not enough (pause) I've finished I think? (Appendix 15:344 /20-33)

Dawn explored her internal musicality and her ability to play the guitar for herself for pleasure outside the context of schools and the course. She was clear that doing music with the children and making it enjoyable for them was well within her capabilities. She also acknowledged that they all knew a lot more than they realised and that they had on many occasions realised they knew more than a lot of the teachers they had been in contact with during placements. However there was the constant return to 'not knowing enough'. Dawn realised that schools often did not explicitly state what the appropriate amount of skills or knowledge was in music but this 'organisational socialisation' was powerful (Hartley, 1992). She was clear that it was implicit and I would suggest a socially and culturally constructed hard-wired schema (Quinn, 1997).

Claire, Paula and Ellen all agreed with Dawn but during this exploration of this idea Michelle and Jackie ended up considering that if these other four did not consider they knew enough, what were the implications for them?

J where does that leave me and M then?

M as usual at the bottom (laughs) (Appendix 15:344 /41-42)

Jackie and Michelle were using self handicapping strategies (Rhodewalt and Tragakis, 2002) through their situated self referencing against the rest of the groups' professed lack of enough musical skills and knowledge. Michelle and Jackie were very clear the others were all much better musically than they were (Morse and Gergen, 1970). The only conclusion left to them under these circumstances was to 'self evaluate' (Quinn, 1997) as being at the bottom of the hierarchy of this group. Ellen as usual brought her sister into the discussion. Her sister did not consider herself to be musical even though Ellen had always 'looked up to her as very musical'.

E yeah I told you (HT) about my sister she didn't think she was and she's doing a music degree and playing in orchestras

..... she really is musical you know but that's the same thing umm not enough – enough for what? (Appendix 15:344 /46-50)

I was trying to ascertain what the amount of skills and knowledge might have to be. It was Dawn who concluded that we might never know the answer to this.

HT So it's the amount of knowledge amount of skills

D Yeah and I honestly don't know what that would be I don't expect anyone really does (Appendix 15:344/43-45).

This last comment seemed to bring the findings to a close.

5.8 Summary of findings and introduction to the conclusion

I had explored the data sets analysing the students' stories using thematic induction on the narratives. Quinn's (1997) cultural schema theory and Bernstein's discourse theory (2000) informed my thinking during the analyses of the narratives. There were three main themes of:

- the durability of self labelling as 'not musical';
- the WHAM effect upon the individual's conception of musical self; and
- the impact upon the individual of various contexts.

Having the lenses of symbolic and interpretive interactionism and social constructionism I was able to consider these three themes using several cross themes related to the social construction of the self. Using these theoretical frameworks I was able to examine the students' interactions and the emergence of the self in action where the students were purposeful agents (Blumer, 1954, 1969; Mead, 1934a) in their own constructions of a musical self.

Throughout the discussion of the findings I have shown the way the students related their musical self to these key themes. The students had a remarkable resilience throughout in maintaining their labels of not being musical. They achieved this through employing strategies of self handicapping (Rhodewalt and Tragakis, 2002) and self protection (Forgas and Williams, 2002; Higgins et al, 1987; Higgins, 1999). The transactional self was a process that emerged as the students defined and redefined themselves in each interaction; the process of becoming (Berger, 1963). The students were sensitive to fitting in with the expectations of each of the contexts and this produced multiple selves (Baumeister, 1999; Triandis, 1989). Organisational socialisation (Hartley, 1992) within the school context provided implicit WHAM effects that meant the

students maintained their labels of not being musical as a self protection. Through this they maintained their self efficacy (Bandura, 1977). They were trying to keep their own musical tastes, enjoyment of music in their outside lives and their work with children (when they were not being watched or assessed) from the vertical discourse of the school and course contexts (Bernstein, 2000). The latter had an implicit WHAM effect upon the students' conceptions of their musical self. Their perception was that the schools and course were dominated by the need for western high art music skills and subject knowledge. In that climate they had no choice but to consider that they were 'not musical enough'.

As a traveller on this journey I am fast approaching the conclusion of this part of my learning.

CONCLUSION

6.

CONCLUSION

As this part of my journey comes to a close I would like to contextualise my conclusion by drawing upon Bowman's idea of the 'view from the bridge' (Bowman, 2005, p. 154). In his key note lecture, at the RIME conference (April 6th 2005), he discussed the dilemmas facing music education. He felt the captain's 'view from the bridge' looked out on a music education ship going nowhere.

To make matters worse, its inertia is considerable and it seems to be operating on automatic pilot (Bowman, 2005, p. 155).

He said we needed to get rid of the rusting ship before it sank and treat music education to a shiny new battleship. Part of the dilemma was a lack of robust philosophical purpose fit for the 21st century. His analysis suggests that we need to take a pragmatic view to explore the 'nature and value of music: what it is and what its uses may be' (Bowman, 2005, p. 159). I feel his analysis was a helpful one and builds upon the starting point that I took in the third part of 'locating the study'. I analysed the literature using Kuhn's (1962) paradigm theory and examined the music education field to see if the captain's view might yield some positive changes in philosophy, principles and practice. I found no 'revolution' (Kuhn, 1962); perhaps it is still to come.

Using the captain's view (Bowman, 2005) I have tried to discover if the aim of this journey has *illuminated the complexities of processes and influences upon these student primary teachers, who identified themselves as 'not musical', within the context of learning to teach music.*

Bowman's analysis was consistent with some fundamental questions the study raised for me. Does it matter if the students perceive themselves as not musical. Is being musical important? Is being musical important for teachers? These questions hit at the heart of my philosophy of music education. I still think that each human being has the right to develop their music potential. Music is a fundamental attribute of human beings and has existed throughout human history. Music is available in many formats and genre for all to listen to and participate in; particularly in social and cultural life.

Perhaps the more important issue is - does music have a place in schools and therefore does it matter if many primary teachers do not perceive themselves as musical? My conclusion has to be that if children are to engage in music and enjoy the experience perhaps music should be taken out of the school curriculum. It would be better placed within opportunities for the children out of school so that they can work with musicians from all genres and styles. Places like the Sage Gateshead has developed and become a major influence in the North East during the time that this study has been undertaken. Musicians from across the world and from many genres provide workshops and opportunities for people, including children, to take advantage of. Evident in the students' stories in this study are the difficulties they have encountered during music lessons and the negative impact it has had on their musical self. If children did not have to endure music in the school curriculum with teachers who do not have the knowledge or skills to fully engage and motivate them then perhaps funding could be provided to ensure all children had access and a right to draw upon the opportunities that places like the Sage can provide. The new children's centres could fund musicians to work with children in the wrap around care times.

Accessibility for children to develop their music potential has never been so possible in this new century with the speed of the development in new technologies that provide instant access to information and methods of music production. Children can make their own music in their bedrooms and with friends using these new technologies. They can gain access to musicians and examples of all types of music genres and styles from around the world. The future for music is exciting provided children are encouraged to take advantage of these and are supported through time and access to practicing musicians to explore these new opportunities. This could be the start of democracy in music education that was explored in part three of 'locating the study' (Woodford, 2005; Gould, 2007; Riemer, 2007).

The 'taken for granted' content and format of the music national curriculum is now so embedded it is difficult for any students, teachers and music educators to think differently about music curricula; including what music should be taught and how it should be taught (Spruce, 2001; Small, 1999). This creates a socially constructed context of resistance that disables attempts to think differently about what society values (Strauss and Quinn, 1997) and believes constitutes a 'musical person'. In some of the experiences for students on placement, the

data evidenced these resistant cultures. This was the contextual backdrop for the students in this study.

The students were learning to be teachers at a particular moment in time when teacher education was constructed through competencies (TTA, 1998). At that time the national curriculum was very much in flux having been revised several times during the nineties and as they started their training. The relatively new Teacher Training Agency was having an enormous impact on the construction of teacher education courses in order to comply with the competencies for newly qualified teachers. These competencies developed into the 4/98 document (TTA, 1998) which set out all the aspects of teaching and subject knowledge students had to achieve. These were politically driven because of an assumption that teaching was in serious need of improvement. These standards constructed from the philosophy of a 'training' rather than 'education' standpoint therefore atomised the 'art of teaching' into disparate skills based competencies. As the political agenda appeared to be the 'improvement' of teaching, to ensure the national curriculum could be 'delivered' in a 'teacher proof' form, the TTA standards (TTA, 1998) had to be tested through Ofsted inspections. Teacher training provision was being seriously controlled and revised through allocations of student numbers directly judged through 'compliance' to deliver the training agenda of the competencies (Spruce, 2001; Young, 2001). This cohort of students was the first that had to pass the three skills tests in English, mathematics and ICT prior to qualifying. The subject priorities were clear to the students and teachers. As the evidence suggested the students considered music was marginalised in schools. This has continued to be the case at the time of writing this conclusion. It is also the case within university ITE courses in England.

These students were learning to be teachers at a time when schools were still trying to work out how best to conform to the requirements of the various revisions of the national curriculum and the introduction of the political priorities of the literacy and the numeracy strategies. Teachers were complying with the format and prescription of these strategies to the detriment of the rest of the curriculum and in particular music. The students all felt they needed more experience of teaching music (Hennessy, 2000; Kelly, 2000) to build their confidence (Appendix 15).

Music is, however, not a special case or the only subject in the curriculum that seems to suffer from teachers and pupils considering they are 'not able' to do particular skills or considering they lack knowledge in that subject. Subject specialists in physical education, mathematics and in art education encounter the same barriers of teachers and pupils stating that they 'can't do maths' or 'can't draw' or 'can't swim or balance'. There are perhaps opportunities for some of the findings from this study to set up resonances and provide food for thought in these other subject areas in primary education. It is also an interesting dimension for me to consider the issues of 'not being able to do' from research in these other subjects. The complexities I have discovered and lessons I have learned from this study will combine to further develop my future practice in music education. The findings in this study may also provide starting points for others in these apparently diverse subjects.

Whilst lessons can be shared between these other subject areas the focus of this study was music. Primary music education was the context that the students were working within. The evidence in the narratives suggested that music was being used as a performance show case in many schools but that this required particular skills from any teacher who would engage in music. The evidence pointed to the students' perception that pianistic skills were implicitly required and this produced a WHAM effect as they judged their abilities to teach music. Pianistic skills (Alexander, 1984) were valued by head teachers and in many cases the teaching of music was being undertaken by a specialist teacher slow to make changes (Swanwick, 1996; Young, 2001). Generalist classroom teachers had enough to worry about with the priority of literacy and numeracy which was directly tested. The evidence demonstrated that this was a tension for the students as they managed multiple selves (Baumeister, 1999; Triandis, 1989). Music as a subject was not tested and had no role in ensuring the school would be rated as important.

During the time these students were training Ofsted (2002) were starting to raise alarm bells about the neglect of the non core subjects. This was being attended to through the revision of the national curriculum and the supporting documentation such as the QCA schemes for music (QCA, 2000) and ways of coping with a slimmed down music curriculum through prioritising what could be taught. Excellence and Enjoyment (DfESa, 2003) was still not conceived and the primary strategy was still a long way away (DfES, 2005). However at the time of

writing this conclusion these two initiatives still have not improved access to music education or supported a rebalancing of the primary curriculum.

Generalist teachers had been trained to try out teaching music but teacher training courses did not have to provide students with any more than a 'taster' programme of music (TTA, 1998) (Appendices 1, 2 and 3). Many courses in teacher education had been revised and re-written during the changes to teacher education in the second half of the nineties. In our institution these students were the last cohort studying on this particular degree which had an art and music generalist route through the degree. There had been three degrees formulated since 1995 to comply with the changes to the standards for NQTs and this particular degree was now being run out as the TTA standards 4/98 (TTA, 1998) had been revised again in 2000 (TTA, 2000). This cohort were the last cohort to exit training using the 4/98 standards (TTA, 1998). Since 1995 the amount of time allocated to music on the various new degrees within this institution reduced with each revision.

It was clear in their stories that the experiences the students had whilst on placements provided little opportunity during their assessed block placements to teach music. Those working in nurseries and reception classes were more likely to be able to try out teaching music than in other classes due to the creative development area of the foundation stage curriculum. The rigours of level seven-ness (Appendix 4:30-33) to be achieved in music subject knowledge by these students, was a huge factor in the type of experiences I, as their tutor, was trying to give them. The need for them to be able to understand the composition process and the way the musical elements and programmes of study were constructed meant I created a course context that the evidence suggested had an implicit WHAM effect upon their conception of 'musical self'. The students were absorbing the implicit expectations and their stories showed this supported their maintenance of a 'not musical' label.

The impact of western high art music upon the students' definitions of 'not being musical' has been an important area discussed within the findings. I must acknowledge that the western classical tradition does not have a monopoly on cultural elitism in music. In many traditions around the world there are musically elite systems and practices. I worked with the students and some Ivory coast 'master' drummers. These drummers had a high status in their communities and

were elite musicians who passed on their skills and knowledge to 'chosen' pupils. Not every one in their community had access to these lessons (Vulliamy and Shepherd, 1984). Another example is the North India classical music tradition which is very complex. The theory and practice requires high levels of knowledge and skills from the musicians who perform it. This is a system that is not accessible to everyone to be practically involved as musicians (Farrell, 1986). Many ordinary Indian people would not consider themselves to be 'musicians' within their classical tradition of music. However for this particular study it was the western classical tradition within the context of the English music curriculum for schools that impacted upon these student teachers' definition of their musical selves. The students in this study were comparing themselves to the skills and knowledge they thought classical musicians possessed within the western high art music tradition.

One of the assumptions I realised I had on entering this study was that all of the students, who identified as not being musical, would have little or no experiences or skills levels in music due to poor experiences and lack of access in their own schooling (Scott, 2000). The findings surprised me. Within a very small sample of seven students only three of the four fitted into this category. Within the wider cohort group on the generalist route more students, who identified as not being musical, had some form of instrumental /singing skills, grades and music reading abilities than did not. Sixteen other students identified as not being musical; of these ten students had musical skills and abilities.

An important lesson for me was to consider legitimising a more individual approach through differences in interest across musical genre. I also had to reconsider the appropriateness of all generalist teachers trying to teach their own music. This remains a tension for me but if the next generation of children are to be motivated to engage fully with a range of music then use of musicians in a role to support the teacher in the classroom could be a way forward (Taylor and Clark, 2007) if music remains in the school curriculum. In this way perhaps I can retain my ideal of supporting teachers to develop their musical teaching self as they learn with their children. This would for me be an enabling environment in which musical selves for teachers and children could grow and would be consistent with my philosophy of education in the wider sense based on Freire's (1970, 1976, 2000) notions of empowering individual learners. It also returns us to the present movement towards democracy in music education (Woodford,

2005). I am still aiming for the opportunities to bring each person's musical interests and potential to the fore so that an empowered individual develops their musical self in the way they wish to through proper reflection, supported by access to the appropriate music expertise as the individual decides. This is why it is difficult to see this occurring in the near future within the school curriculum. It would be easier to develop this type of approach outside the traditional school curriculum using new technologies and the possibilities within children's centres wider remit for the community.

The power of the social norm of identifying musical ability is very strong (Quinn, 1997; Ross, 1998; Small, 1999). One of the ways the students confirmed their identification with 'not being musical' was to use a socially accepted strategy of 'self handicapping' (Rhodewalt and Tragakis, 2002). They had their stories about poor experiences and lack of natural abilities well rehearsed and used these regularly to support the notion they were not musical (Berger, 1962; Morse and Gergen, 1970). In doing this they were 'self protecting' within the expectations of having to teach music to children. This strategy helped them to maintain an equilibrium of their constructed 'non musical' self (Bandura, 1977). They set out to lower everyone's expectations of their musical abilities. The logic of their thinking was if they were not able to teach effectively, or there were difficulties with a lesson, they had the protection of music needing special and extra skills and knowledge which they did not possess (Rhodewalt and Tragakis, 2002). Many of the teachers they encountered were using the same strategies of 'self protection' (Forgas and Williams, 2002; Higgins et al, 1987; Higgins 1999) and 'self handicapping' (Rhodewalt and Tragakis, 2002) through the use of the socially accepted norms and narratives of identifying 'natural talent' and musical abilities (Quinn, 1997). These judgements were being made using western high art music as the benchmark (Reimer, 1970, 1989, 2003) including playing instruments well, playing 'proper' music and sight reading from standardised notation at an appropriate speed. Their narratives of 'proper music' included knowledge of the classical genre as the priority (Ross, 1998; Small, 1999).

The notion of music as 'not for everyone' created another set of interactions confirming to these students the acceptability of saying 'I'm not musical'. This was also supported and confirmed by specialist music teachers (Young, 2001) who used their own abilities to support their positions within the schools. For

teachers who were part-time, or their whole teaching timetable involved teaching music to all the classes in a school, it was not in their interests professionally to encourage everyone to teach their own music. Their narratives retained a 'mystery' to musical ability which was very useful in their interactions (Erben, 1996).

There were also the unintended 'given off' (Goffman, 1959) signals within interactions that reinforced the students' own judgements of their musical self. The use of the word piano to signify (Saussure, 1974) western high art music skills and knowledge was common place in the evidence. These came from head teachers, other tutors on the course, specialist music teachers and other students particularly the music specialists. However the evidence indicated that the biggest source was from me as their tutor (Shrauger and Schoeneman, 1999). In all the years I had been a music educator, until this study, I had not fully realised the impact of my 'given out' and 'given off' (Goffman, 1959) signals in learning and teaching moments. The signals were 'read' by the students and resulted in them making unfavourable judgements about their own musical ability. I had to recognise that my own abilities and musical background were creating a benchmark against which they compared themselves.

In trying to critically examine this phenomenon I realised there was a mis-match between my beliefs, philosophy of music education and principles and the way individuals socially constructed me (Blumer, 1969; Burr, 2003; Gergen and Gergen, 2005). I believed everyone had the potential to engage actively in music making. I considered the challenges stemmed from lack of appropriate access to music education or bad experiences during their music education (Quinn, 1997) which had acted as aversion therapy to music. What became clear was the students were using the social norm of musical skills, 'talent' and knowledge to construct me and themselves during the interactions with me (Berger, 1963; Blumer, 1969; Denzin, 1989b; Mead, 1934a, 1982). I had always considered I used minimal musical abilities as part of my teaching. I thought my use of the piano was minimal and I did not overtly use my singing in sessions. I thought I constructed sessions which enabled the students, or teachers, to actively and successfully engage in musical processes (Burr, 2003; Shrauger and Schoeneman, 1999). The aim was to ensure they could teach different aspects of the music curriculum with confidence. I had been sure that once they had experienced success teaching music in their classes they would build more

confidence. The evidence did not support this. This approach, I considered, would remove barriers to teaching music leading to more opportunities and practice. Gradually they would think of themselves as able to teach music and consider themselves as musical. However, the evidence showed that they had great resilience (Quinn, 1997) in maintaining their definitions of 'not musical' and resisting others' attempts to redefine them.

This study has provided me with robust evidence to reflect upon and evaluate (Quinn, 1997) my practice. I have to contend with the impact of my own musical background upon any group of learners I encounter. I have had to significantly readjust what is possible in supporting students to be effective teachers of music. My naivety through the years of teaching music has been replaced with a far more complex and useful model of the way students construct themselves for teaching music. There has had to be an acceptance that I cannot change society's very hard-wired (Quinn, 1997) process of judging and constructing the individual's musical self or the perception of others' as musical or not (Morse and Gergen, 1970; Shrauger and Schoeneman, 1999).

One of the underlying tenets of my practice has been to underplay my own musical abilities and skills. However I now realise that this is not possible and actually not desirable as it appeared to reinforce a mystic about musical ability and talent. I have therefore learned that I need to reconsider the way that I use my musical abilities in supporting the students and learners that I engage with. I now do not see my own abilities as a barrier to developing a sense of musical self in others. It is more enabling if honest reflection in collaboration with my learners takes place. I can openly analyse my own musical processes with the learners. This narrative research allowed me to develop research processes that were far more collaborative than I had undertaken previously. I was able to negotiate shared meaning as the individual participant and I examined the data to develop each person's agreed biography and story throughout the research. I would have liked to go further with this through involving the students in the first analysis of their raw data rather than just negotiating shared meaning from my initial analysis. I feel a more democratic approach that followed in Lather's (1992) footsteps would have enhanced my own and the students' reflections on our musical selves and music teacher selves.

One of the most challenging aspects illuminated by the evidence was the strategies of self protection and self handicapping. These were constructed within the strongly resistant social norm (Quinn, 1997) of judging musical ability against western high art music (Reimer, 1970, 1989, 2003; Ross, 1998; Small, 1970, 1999; Woodford, 2005). Society as a whole appears to have an inbuilt value system with western high art music at the top of the hierarchy (Scruton, 1997, 2007; DES, 1992; DfEE, 1995; DfEE, 2000). The evidence from my study suggests it is immaterial whether the student likes classical music or not, the dominant social atmosphere (Parker, 1998) creates the context in which the students judged themselves against western high art music. It also appears unimportant that popular forms of music attract far larger sales of music and attendance at musical events. Public funding through the arts council and other organisations such as Youth Music promote classical music and support orchestras in 'outreach' work. It is true they also support other forms of music however for a form of music which is very much in the minority there is a disproportionate amount of public valuing, funding and recognition given to musicians and events that are rooted in the classical genre (Small, 1999). From my examination of the literature using Kuhn's paradigm theory (1962) it appears evident in the underlying principles and philosophy of the music national curriculum that schools think they should be inducting children into the classical genre (Woodford, 2005) and that parental expectations are of instrumental playing, orchestras and choirs. The predominance of music specialists from the classical tradition (Cox and Hennessy, 2001; Plummeridge, 1996; Spruce, 2001; Swanwick, 1998; Young, 2001) has been well documented and is still very much the norm in secondary schools, in primary schools with music specialists and amongst music teacher educators.

Having explored the music literature across the twentieth century using Kuhn's paradigm theory (1962) and looking for revolutions I was unable to find any. The significant writings of Small (1977, 1990, 1999) are still very much on the fringes of the music educators' consciousness. Elliott (2005) and Woodford (2005) with Bowman (2003, 2005) called for a rethink and the need to challenge the dominant discourse. I think this is still a very important aim. It has been interesting to note that in 2007 Reimer has started to rethink the purpose of music education and declared a need for justice and equity allowing individuals the right to experience music education rooted in their own cultural music (Gould, 2007; Jorgensen, 2007; Reimer, 2007). However when the research

ended in July 2003 the evidence demonstrated the resilience of these students' hard-wired cultural schema (Quinn, 1997) that resulted in them labelling themselves as not musical after all their years in primary and secondary education followed by learning to teach music. The findings of this study may assist the captain and crew in being more alert and responsive (Bowman, 2005) to the challenges for music education in the twenty first century.

The evidence illuminated important complexities within the students' stories highlighting a significant issue. The students did not think they were not musical at all. As soon as they conceptualised the self in relation to school music either as a pupil or as a potential teacher of music they were very clear that they were not musical enough. This situated self referencing was resistant to change (Quinn, 1997). The students' perceptions of the attitudes of head teachers, specialist teachers and generalist teachers all confirmed the hegemony of western high art music as the valued aim of music education. The government 'stranglehold' (Young, 2001) over the curriculum served to reinforce the dominant vertical discourse for the students. As Spruce (2001) highlighted the music national curriculum is so dominant now that the vertical discourse (Bernstein, 2000) is completely institutionalised and therefore changes will be extremely difficult to achieve (Quinn, 1997).

Having set out with the aim:

To illuminate the complexities of 'processes' and influences' upon student primary teachers, who identify themselves as 'not musical', within the context of learning to teach music.

I have discovered a great deal in exploring the students' construction of musical selves through the use of lenses rooted in symbolic and interpretive interactionism (Blumer, 1954, 1969; Denzin, 1989a, 1989b; Mead, 1934a, 1982,) and social constructionism (Burr, 2003; Gergen and Gergen, 2005; Parker, 1998). The findings from analyses of their 'stories' within this narrative research has been illuminating. Using Kuhn's paradigm theory (1962) I discovered that music education has remained remarkably stable in its paradigm of valuing western high art music above all other musical traditions. I have learned about my self as a music educator and how pervasive my own musical beliefs and background are in promoting the dominant narrative (Quinn, 1997; Small, 1999). The complexities of the construction of a musical self from early experiences, through the hard-wiring of the dominant cultural schema, to the resilience of

maintaining a socially accepted label of not being musical (Quinn, 1997) has illuminated my understanding of the complexities of this process. I have discovered that the cultural ethos (Hartley, 1992; Quinn, 1997) of the school and the perceived expectations produced students who consider they are not musical enough (Shrauger and Schoeneman, 1999).

As Strauss and Quinn (1997) highlighted cultures are dynamic and moving *and* have highly stable assumptions. The stability that Kuhn (1962) noted about research communities is clear to see in the music education system from the government, through the national curriculum, to the music educators and class teachers. As Woodford (2005) highlighted we are all culpable if we do nothing to challenge the 'taken for granted' assumptions about what constitutes being musical. We do not want to alienate the next generation from music through such practices. The impact of this dominant system on the children will continue to create many more future students who define themselves as not musical. So my conclusion has to be that the WHAM effect lives on and students may still consider themselves as:

not musical enough to teach music in schools.

REFERENCES and BIBLIOGRAPHY

7. References and Bibliography

- Abbs, P. (1987) *Living Powers*. London and New York: Falmer.
- Abbs, P. (1994) *The educational imperative: a defence of Socratic and aesthetic learning*. London and Washington D.C.: Falmer Press.
- Acker, S. (1999) *Realities of Teachers' Work*. London: Cassell.
- Adams, P. (2006) 'Exploring social constructivism: theories and practicalities', *Education* **34** (3), pp. 3-13.
- Addison, R. (1987) *Bright Ideas – Music*. Leamington Spa: Scholastic Publications.
- Adelman, C. and Kemp, A. E. (1992) 'Case Study and Action Research', In Kemp, A. E. (ed.) *Some Approaches to Research in Music Education*. Reading: ISME Research Commission.
- Adorno, T. (1973) *Philosophy of modern music*. (Translated by Mitchell, A. & Blomster, W.) New York.
- AEMS (1989) 'Breaking the Sound Barrier: a report on music education', *Music Working Party of the Arts Education for a Multi-cultural Society project*. London: AEMS.
- Alexander, R. (1984) *Primary Teaching*. London: Cassell.
- Alexander, R. (1995) *Versions of Primary Education*. London and New York: Routledge.
- Alexander, R. (1997) *Policy and Practice in Primary Education: local initiative, national agenda*. London and New York: Routledge.
- Allen, S. (1988) 'Music Consultancy in Primary Education', *British Journal of Music Education* **5** (3) pp. 217-240.
- Allen, S. (1989) 'Case studies in music consultancy', *British Journal of Music Education* **6** (2) pp. 139-154.
- Allsup, R. E. (2003) 'Transformational Education and Critical Music Pedagogy: examining the link between culture and learning', *Music Education Research* **5** (1) pp. 5-12.
- Allsup, R. E. (2007) 'Editoria', *Music Education Research* **9** (2) pp. 167-168.
- Alvesson, M. (2002) *Postmodernism and social research*. Milton Keynes: Open University Press.
- Anderson, L. W. and Burns, R. B. (1989) *Research in Classrooms: The study of Teachers, Teaching and Instruction*. Oxford: Pergamon.
- Anderson, W. T. (1997) *The Future of the Self; Inventing the post modern person*. New York: Jeremy P. Tarcher/Putman, Penguin Putman Inc.

- Andrew, G. Taylor, R. (1993) *The Arts in the Primary School*. London and New York: Falmer.
- Andrews, B. W. (1991) 'Re-shaping music teacher education for the 1990s', *The Recorder* **33** (4) pp. 129-132.
- APU (Assessment of Performance Unit) (1983) *Aesthetic Development*. London: DES.
- Arkin, R. M. (1981) 'Self-presentation styles', In Tedeschi, J. (ed) *Impression management and social psychology research*. pp. 311-333, San Diego: Academic Press.
- Arkin, R. M. and Olsen, K. C. (1998) 'Self-handicapping', In Darley, J. and Cooper, J. (eds.) *Attribution and social interaction: The legacy of Edward E Jones*. pp. 313-348, Washington DC: American Psychological Association.
- Arksey, H. and Knight, P. (1999) *Interviewing for Social Scientists*. London, Thousand Oaks, New Delhi: Sage Publications.
- Athens, L. (2007) 'Radical Interactionism: Going beyond Mead', *Journal of the Theory of Social Behaviour*, **37** (2) pp. 137-165.
- Atkinson, E. (2004) 'Thinking Outside the Box: An Exercise in Heresy', *Qualitative Research*, **10** (1) pp. 111-129.
- Atkinson, P. (1990) *The Ethnographic Imagination*. London: Routledge.
- Atkinson, P., Davies, B. and Delamont, S. (1995) *Discourse and Reproduction: Essays in Honor of Basil Bernstein*. Cresskill, NJ: Hampton Press.
- Atkinson, P. and Coffey, A. (2002) 'Revisiting the relationship between participant observation and interviewing', In Gubrium, J. and Holstein, J. (eds.) *Handbook of Interview Research*. pp. 801-814, Thousand Oaks CA: Sage Publications.
- Atkinson, R. (1998) *The life story interview*. London, Thousand Oaks, New Delhi: Sage Publications.
- Atkinson, T. and Claxton, G. (2000) *The Intuitive Practitioner*. Buckingham: OUP.
- Aubrey, C., David, T., Godfrey, R., and Thompson, L. (2000) *Early Childhood Educational Research: Issues in Methodology and Ethics*. London and New York: RoutledgeFalmer.
- Austin, J. R. and Reinhardt, D. (1999) 'Philosophy and Advocacy: An examination of preservice music teachers' beliefs', *Journal of Research in Music Education*, **47** (1) pp. 18-30.
- Bachman, M. L. (1991) *Dalcroze Today: An education through and into music*. Oxford: Oxford University Press.
- Bakhurst, D. and Sypnowich, C. (1995) *The Social Self*. London, Thousand Oaks, New Delhi: Sage Publications Ltd.

- Bandura, A. (1977) 'Self-efficacy: Toward a unifying theory of behavioural change', *Psychological Review*, **84** pp. 191-212.
- Bandura, A. (1996) 'Social cognitive theory of human development', In Husen, T. and Postlethwaite, T. N. (eds.) *International encyclopedia of education* (2nd edition), Oxford: Pergamon Press.
- Bandura, A. (1997) *Self-efficacy: The exercise of control*. New York: W.H. Freeman.
- Barrett, M. (1994) 'Music Education and the primary/early childhood teacher: A solution', *The British Journal of Music Education*, **11**, (3) pp. 197-207.
- Barrow, G., Braadshaw, E. and Newton, T. (2001) *Improving Behaviour and Raising Self – Esteem in the Classroom*. Buckingham: OUP.
- Barthes, R. (1957) *Mythologies*. (1993 edition) Vintage.
- Bauman, Z. and May, T. (1990) *Thinking sociologically*. (2001 edition) London: Blackwell.
- Baumeister, R. F. (1999) (ed.) *The Self in Social Psychology*. Philadelphia and Hove: Psychology Press, Taylor and Francis Group.
- Bell, J. (1987) *Doing Your Research Project*. Milton Keynes: Open University Press.
- Bell, J. (1993) *Doing Your Own Research Project*. Milton Keynes: Open University Press.
- Bennett, N. (1997) *Teaching through play: teachers' thinking and classroom practice*. Buckingham: Open University Press.
- Bentley, A. (1966) *Measures of musical abilities*. London: Harrap.
- BERA, (2001) *Mapping Music Education Research in the UK*. Southwell, Notts: BERA Music Education Review Group.
- BERA, (2003) *Ethical Guidelines for Educational Research* Southwell, Notts: BERA.
- Berger, P. (1963) *Invitation to sociology*. Garden City N.Y.: Doubleday.
- Berger, P. and Luckmann, T. (1966) *The Social Construction of Reality: A treatise in the sociology of knowledge*. New York: Doubleday.
- Berger, P. and Luckmann, T. (1967) *The Social Construction of Reality*. London: Allen Lane.
- Berger, P. and Berger, B. (1976) *Sociology: A biographical approach*. (1978 edition) London: Penguin Books.

Bergethen, B., Boardman Meske, E. and Montgomery, J. (1986) *Musical Growth in the Elementary School*. (5th edition) Holt Rinehart and Winston.

Bernstein, B. (1996) *Pedagogy, Symbolic Control and Identity: Theory, Research, Critique*. Maryland and Oxford: Rowman & Littlefield Publishers, Inc.

Bernstein, B. (2000) *Pedagogy, Symbolic Control and Identity: Theory, Research, Critique*. (2nd edition) Maryland and Oxford: Rowman & Littlefield Publishers, Inc.

Best, D. (1985) *Feeling and reason in the arts*. London Boston and Sydney: George Allen and Unwin.

Best, D. (1992) *Rationality of Feeling*. London and New York: Falmer.

Billig, M. (1987) *Arguing and Thinking: A rhetorical approach to social psychology*. Cambridge: Cambridge University Press.

Billig, M. (1990) 'Rhetoric of Social Psychology', In Parker, I. and Shotter, J. (eds.) *Deconstructing Social Psychology*. London and New York: Routledge.

Billig, M. (1991) *Ideology and Opinions*. London, Newbury Park and New Delhi: Sage Publications.

Billig, M. (1997a) 'Rhetorical and discursive analysis: How families talk about the royal family', In Hayes, N. (ed.) *Doing Qualitative Analysis in Psychology*. Hove: Psychology Press.

Billig, M. (1997b) 'Discursive, rhetorical and ideological messages', In McGarty, C. and Haslam, A. (eds.) *The Message of Social Psychology*. Oxford: Blackwell.

Biott, C. (1988a) 'The quest for authentic description: Shared Reflections on Teaching Enquiry-based courses', In Nias, J. and Groundwater-Smith, S. (eds.) *The Enquiring Teacher: Supporting and Sustaining Teacher Research*. pp. 251-255, London and New York: Falmer Press.

Biott, C. (1988b) 'Learning to learn about professional development: Participation in practical enquiry', In Robottom, I. (ed.) *Science Education: Exploring the Tension*. pp. 46-57, Australia: Deakin University Press.

Blacker, D. (1998) 'Intellectuals at work and in power: Towards a Foucaultian research ethic', In Popkewitz, T. and Brennan, M. (eds.) *Foucault's Challenge: Discourse, Knowledge and Power in Education*. Columbia University: Teachers College Press.

Blacking, J. (1977) 'Towards an Anthropology of the Body', In Blacking, J. (ed.) *The Anthropology of the Body*. London: Academic Press.

Blacking, J. (1987) *'A Commonsense View of All Music': Reflections on Percy Grainger's contribution to ethnomusicology and music education*. Cambridge: Cambridge University Press.

Blacking, J. (1995) *Venda Children's Songs*. Chicago: Chicago University Press.

- Blumer, H. (1954) 'What is wrong with social theory?', *American Sociological Review*. **19**, pp. 3-10.
- Blumer, H. (1962) 'Society as a symbolic interaction', In Rose, A. M. (ed.) *Human Behaviour and Social Processes: An interactionist approach*. London and New York: Routledge.
- Blumer, H. (1969) *Symbolic Interactionism: Perspective and Method*. Berkeley: University of California Press.
- Blumer, H. (1977) 'Comment on Lewis: The Classic American Pragmatists as Forerunners to Symbolic Interactionism', *The Sociological Quarterly* **18** (2) pp. 285-289.
- Blumer, H. (1980) 'Mead and Blumer: The convergent methodological perspectives of social behaviourism and symbolic interactionism', *American Sociological Review*. **45**, pp. 409-419.
- Boal-Palheiros, G. M. and Hargreaves, D. J. (2001) 'Listening to music at home and at school', *British Journal of Music Education* **18** (2) pp.103-118.
- Board of Education (1944) *McNair Report: Teachers and Youth Leaders*. London: HMSO.
- Bocock, R. (1986) *Hegemony*. London and New York: Ellis Horwood Ltd. Chichester and Tavistock Publications.
- Bogdan, R. C. and Biklen, S. K. (1992) *Qualitative Research for Education: An introduction to theory and methods*. (2nd edition) Needham Hts. MA: Allyn and Bacon.
- Borthwick, S. J. and Davidson, J. W. (2002) 'Developing a child's identity as a musician: a family "script" perspective', In MacDonald R. A. R., Hargreaves, D. J. and Miell, D. E. (eds.) *Musical Identities*. pp. 60-78, New York: Oxford University Press.
- Bottery, M. and Wright, N. (2000) *Teachers and the State: Towards a Directed Profession*. London and New York: Routledge.
- Bouij, C. (1998) 'Swedish music teachers in training and professional life', *International Journal of Music Education* **32**, pp. 24-32.
- Bouij, C. (2000) 'Music Teacher socialisation: Report from a Swedish research project', In Rideout, R. R. and Paul, S. J. (eds.) *On the sociology of music education 11: Papers from the music education symposium at the University of Oklahoma*. Amherst, MA: University of Massachusetts.
- Bourdieu, P. (1991) *Language and Symbolic Power*. Translated by Raymond, G. and Adamson, M. Oxford: Polity Press.
- Bourdieu, P. (1993) *The Field of Cultural Production*. Oxford: Polity Press.
- Bowman, W. D. (1998) *Philosophical perspectives on music*. New York: Oxford University Press.

- Bowman, W. (2001) 'Music as ethical encounter', *Bulletin of the Council for Research in Music Education* **151**, pp. 11-20.
- Bowman, W. (2003) 'Symposium: Bennett Reimer's Philosophy of Music Education', *Action, Criticism and Theory for Music Education* **2** (1) pp. 2-5.
- Bowman, W. (2005a) 'The Limits and Grounds of Musical Praxialism', In Elliott, D. J. (ed.) *Praxial Music Education: Reflections and Dialogues*. pp. 52-78, London: Oxford University Press.
- Bowman, W. (2005b) 'Why Musical Performance? Praxial to Performative', In Elliott, D. J. (ed.) *Praxial Music Education: Reflections and Dialogues*. pp.142-164, London: Oxford University Press.
- Bowman, W. (2005c) 'More inquiring minds, more cogent questions, more provisional answers: the need to theorize music education – and its research', *Music Education Research*. **7** (2) pp. 153-168.
- Boyne, R. (1990) *Foucault and Derrida: The other side of reason* London, Boston, Sydney, Wellington: Unwin Hyman.
- Branaman, A. (2001) (ed.) *Self and Society*. London: Blackwell.
- Brandstrom, S. (1999) 'Music teachers' everyday conceptions of musicality', *Bulletin of the Council for Research in Music Education* **141** pp. 21-25.
- Bresler, L. and Stake, R. E. (1992) 'Quality research methodology in music education', In R. Colwell (ed.) *Handbook of research on music teaching and learning*. New York: Schirmer Books.
- Brighouse, H. (2003) 'How dumb is educational research?', A response to John Wilson *Educational Research* **45** (2) pp. 129-133.
- Britten, A. P. (1985) 'The how and why of teaching singing schools in eighteenth century America', *Council for Research in Music Education Winter*. **26**
- Bronfenbrenner, U. (1979) *The Ecology of Human Development: Experiments by Nature and Design*. Cambridge, MA: Harvard University Press
- Brooker, L. (2001) 'Interviewing children', In Mac Naughton, G., Rolfe, S. and Siraj-Blatchford, I. (eds.) *Doing Early Childhood Research: International Perspectives on Theory and Practice*. Buckingham and Philadelphia: Open University Press.
- Broudy, H. (1957) 'Does Music Education Need a Philosophy?', *Music Educators Journal* **44** (2) pp. 28-30.
- Brown, A. D. (2006) 'A Narrative Approach to Collective Identities', *Journal of Management Studies*, **43** (4) pp. 731-753.
- Brown, T. and England, J. (2005) 'Identity, Narrative and Practitioner Research: A Lacanian perspective', *Discourse* **26** (4) pp. 443-458.
- Bruner, J. (1990) *Acts of meaning*. Cambridge USA MA: Harvard University Press.

- Bruner, J. (1991) 'The Narrative Construction of Reality', *Critical Inquiry*, **18** (1) pp. 1-21.
- Bruner, J. (1996) *The culture of education*. Cambridge USA MA: Harvard University Press.
- Bryman, A. (1988) *Quality and Quantity in Social Research*. London: Unwin Hyman.
- Bunting, R. (1987) 'Composing music: case studies in the teaching and learning process', *British Journal of Music Education* **4** (1), pp. 25-52
- Burkitt, I. (1991) *Social Selves: Theories of the social formation of personality*. London: Sage.
- Burland, K. and Davidson, J. W. (2002) 'Training the talented'. *Music Education Research* **4** (1) pp. 123-142.
- Burr, V. (1998) 'Overview: Realism, Relativism, Social Constructionism and Discourse', In Parker, I. (ed.) (1998) *Social constructionism, discourse and realism*. London, Thousand Oaks, New Delhi: Sage Publications.
- Burr, V. (1999) 'The extra-discursive in social constructionism', In Nightingale, D. J. and Cromby, J. (eds.) *Social Constructionist Psychology: A critical analysis of theory and practice*. Buckingham: Open University Press.
- Burr, V. and Butt, T. W. (2000) 'Psychology distress and postmodern thought', In Fee, D. (ed.) *Pathology and the Postmodern*. London: Sage Publications.
- Burr, V. (2002) *The Person in Social Psychology* Hove: Psychology Press.
- Burr, V. (2003) *Social Constructionism*. (2nd edition), London and New York: Routledge.
- Butler Report* (1944) London: Board of Education.
- Cain, T. (2001) 'Continuity and progression in music education', In Philpott, C. and Plummeridge, C. (ed.) *Issues in music teaching*. London and New York: RoutledgeFalmer.
- Calderhead, J. (1987) *Exploring Teachers' Thinking*. London: Cassell Education.
- Calderhead, J. (1988) 'The development of knowledge structures in learning to teach', In Calderhead, J. (ed.) *Teachers' Professional Learning*. Lewes: Falmer Press.
- Calderhead, J. & Robson, M. (1991) 'Images of teaching: student teachers' early conceptions of classroom practice', *Teaching and Teacher Education* **7** (1) pp.1-8
- Cambell, A., Freedman, E., Boulter, C., and Kirkwood, M. (2003) *Issues and Principles in Educational Research for Teachers*. Southwell Nottingham: BERA.

- Campbell, E. (2008) 'Teaching and Learning Through Lived Experience', *Curriculum Inquiry*, **38** (1) pp. 1-5.
- Carr, W. (1989) *Quality in Teaching: Arguments for a Reflective Profession*. Lewes: The Falmer Press.
- Caudrey, A. and Rogers, L. (1984) *Casualties mount as music fights for survival* T.E.S. Nov 23rd
- Chafel, J. (2003) 'Socially Constructing Concepts of Self and Other through Play', *International Journal of Early Years Education*, **11** (3)
- Chapple, S. (1934 May) 'Thomas Henry Yorke Trotter, Born November 6, 1854 - Died March 11, 1934', *The Musical Times*, **75** (1095) pp. 466-467.
- Charon, J. M. (1939) *Symbolic Interactionism: An introduction, An interpretation, A integration*. (1995 edition) Prentice-Hall Inc.
- Chase, S. E. (1995) 'Taking narrative seriously: Consequences for method and theory in interview studies', In Josselson, R. and Lieblich, A. (eds.) *Interpreting Experience: The narrative study of lives*, 3. Thousand Oaks, CA: Sage.
- Clandinin, D. J. and Connelly, F. M. (1989) *Narrative and Story in Practice and research*. A report ED309681.
- Clandinin, D. J. and Connelly, F. M. (1990) 'Narrative, experience and the study of curriculum', *Cambridge Journal of Education*, **20** (3) pp.241-253.
- Clandinin, D. J. and Connelly, F. M. (1994) 'Personal experience methods', In Denzin, N. and Lincoln, Y. S. (eds.) *Handbook of Qualitative Research*. pp. 413-427, London: Sage.
- Clandinin, D. J. and Connelly, F. M. (1998) 'Asking questions about telling stories', In Kridel, C. (ed.) *Writing Educational Biography: Explorations in Qualitative Research*, pp. 245-253, New York: Garland.
- Clark, J., Goode, T., Dobson, W. and Neelands, J. (1997) *Lessons for the Living: Drama and the Integrated Curriculum*. Toronto: Mayfair Cornerstone.
- Clark, M. (1989) *Understanding Research in Early Education*. Gordon & Breach Science Publication.
- Clarke, E. (2003) 'Music and Psychology', In Clayton, M., Herbert, T. and Middleton, R. (eds.) *The Cultural Study of Music: A Critical Introduction*, London: Routledge.
- Cleave, S. and Sharp, C. (1986) *The arts: A Preparation to Teach*. London: NFER.
- Clifford, J. and Marcus, G. (1986) (eds) *Writing Culture*. Cambridge, Mass: Harvard University Press.
- Clifford, J. (1988) *The predicament of culture: Twentieth-century ethnography, literature, and art*. Cambridge, Mass: Harvard University Press.

- Clipson Boyles, S. (2000) *Putting research into practice in primary teaching and learning*. London: David Fulton.
- Cockburn, A. and Handscomb, G. (2006) *Teaching Children 3-11 a student's guide*. Paul Chapman Publishing.
- Cohen, L. and Manion, L. (1985) *Research Methods in Education* (2nd edition), London: Croom Helm.
- Cohen, L. and Manion, L. (1994) *Research Methods in Education* (4th edition) London and New York: Routledge.
- Cohen, L., Manion, L. and Morrison, K. (2000) *Research Methods in Education*. (5th edition) London and New York: Routledge.
- Cohen, L., Manion, L. and Morrison, K. (2007) *Research Methods in Education*. (6th edition) London and New York: Routledge.
- Cole, M. (1999) *Professional issues for teachers and student teachers*. David Fulton.
- Colwell, R. and Richardson, C. (2002) (eds.) *The New Handbook of Research on Music Teaching and Learning*. Oxford: Oxford University Press.
- Conle, C. (2000) 'Thesis as Narrative or "What is the Inquiry in the Narrative Inquiry?"', *Curriculum Inquiry* **30** (2) London: Blackwell Publishers, pp. 190-214.
- Cook, N. (1998) *Music: A very short Introduction*. Oxford: Oxford University Press.
- Cooley, C. H. (1902) 'Human Nature and the Social Order', In Manis, J. G. and Meltzer, B. N. (1978) *Symbolic Interaction: A Reader in Social Psychology*. (3rd edition) Boston, London, Sydney, Toronto: Allyn and Bacon Inc.
- Corbin, J. and Strauss, A. (1990) 'Grounded theory research: procedures, canons and evaluative criteria', *Qualitative Sociology* **13** pp. 3-21.
- Costello, P. (2000) *Thinking skills and early childhood education*. London: David Fulton.
- Coulter, C., Michael, C. and Poyner, L. (2007) 'Storytelling as Pedagogy: An Unexpected Outcome of Narrative Inquiry', *Curriculum Inquiry*, **37** (2) pp 103-122.
- Cox, G. (1993) *A History of Music Education in England 1872-1928*. Aldershot: Scholar Press.
- Cox, G. (1999a) 'Secondary School Music Teachers Talking', *Music Education Research* **1** (1) pp. 37-45.
- Cox, G. (1999b) 'Towards a usable past for music educators', *History of Education*, **28** (4) pp. 449-458.

Cox, G. and Hennessey, S. (2001) 'Music in Schools', In *BERA Music Education Review Group Mapping Music Education Research in the UK*. Southwell, Notts: British Education Research Association.

Cromby, J. and Nightingale, D. J. (1999) 'What's wrong with social constructionism?', In Nightingale, D. J. and Cromby, J. (eds.) *Social Constructionist Psychology: A critical analysis of theory and practice*. Buckingham: Open University Press.

Danaher, G. Schirato, T. and Webb, J. (2000) *Understanding Foucault*. London: Sage.

Danziger, K. (1997) 'The varieties of social construction', *Theory and Psychology*, **7** (3) pp. 399-416.

Davies, P. (2003) 'The search for the ultimate theory: accentuating the negative', In Al-Khalili, J. *Quantum: A guide for the perplexed*. pp.188-210, Weidenfeld & Nicolson.

Davies, B. and Harre, R. (1990) 'Positioning; The discursive production of selves', *Journal for the Theory of Social Behaviour*, **20** (1) pp. 43-63.

Davies, P. and Brown, J. (1993) *The Ghost in the Atom*. Cambridge: Canto.

Davies, T. (1997) *Humanism*. London and New York: Routledge.

Day, C. (1987) 'Professional learning through collaborative Inservice activity', In Smyth, J. (ed.) *Educating Teachers: Changing the nature of pedagogical knowledge*. pp. 207-222, London and Washington: Falmer Press.

Day, C. (1999) *Developing Teachers: the challenges of lifelong learning*. London and Washington: Falmer Press.

Day, C., Calderhead, J. and Denicolo, P. (1993) *Research on Teacher Thinking: Understanding Professional Development*. London and Washinton: The Falmer Press.

Day, C., Pope, M. and Denicolo, P. (1990) (eds.) *Insight into Teachers' Thinking and Practice*. London, New York and Philadelphia: Falmer Press.

Delamont, S. (1992) *Fieldwork in Educational Settings*. Lewes: The Falmer Press.

Denscombe, M. (2002) *Ground Rules for Good Research*. Buckingham: Open University.

Denzin, N. K. (1970) *The Research Act in Sociology: A Theoretical Introduction to Sociological Methods*. London: Butterworths.

Denzin, N. K. (1989a) *Interpretive Biography*. Newbury Park, CA: Sage Publications.

Denzin, N. K. (1989b) *Interpretive Interactionism*. Newbury Park, CA: Sage Publications.

- Denzin, N. K. and Lincoln, Y. S. (1998) (eds.) *The Landscape of Qualitative Research: Theories and Issues*. Newbury Park, CA: Sage Publications.
- Denzin, N. (1992) *Symbolic interactionism and cultural studies: The Politics of Interpretation*. Cambridge: Basil Blackwell.
- Denzin, N. (1997) *Interpretive ethnography: Ethnographic practices for the 21st century*. Thousand Oaks, CA: Sage Publications.
- Denzin, N. and Lincoln, Y. S. (2000) 'The Discipline and Practice of Qualitative Research', In Denzin, N and Lincoln, Y. S. (eds.) *Handbook of Qualitative Research* (2nd edition), Thousand Oaks CA: Sage.
- Denzin, N. K. (2001) 'Symbolic Interactionism, Poststructuralism, and the Racial Subject', *Symbolic Interaction* **24** (2) pp. 243-249.
- Denzin, N. K. (2002) 'Cowboys and Indians', *Symbolic Interaction* **25** (2) pp. 251-261.
- Denzin, N. K. (2003) 'The Call to performance', *Symbolic Interaction* **26** (1) pp. 187-207.
- Denzin, N. (2007) 'State of Qualitative Research in the USA', *Key note at Discourse, Power and Resistance conference*. Manchester: MMU.
- Derrida, J. (1982) 'Difference', In *Margins of Philosophy*. (Translated by Bass, A.) (originally published 1968) Chicago: University of Chicago Press.
- Desforges, C. (2000) 'Familiar challenges and new approaches: necessary advances in theory and methods in research on teaching and learning', *The Desmond Nuttall/Carfax Memorial Lecture*. Cardiff: BERA.
- Dewey, J. (1916) *Democracy and Education: An Introduction to the Philosophy of Education*. (Published 1944 and 1966 edition) London: The Free Press, New York Collier-MacMillan Ltd.
- Dewey, J. (1933) *How we think: A restatement of the relation of reflective thinking to the educational process*. New York: Heath and Company.
- Dewey, J. (1938) *Experience and Education*. (18th print 1975) New York: Collier Books.
- DES, (1992) *Music in the National Curriculum (England)*. London: HMSO.
- DFE, (1995) *Music in the National Curriculum*. London: HMSO.
- DfEE, (1998) *Circular 4/98 Teaching: High Status; High Standards – Requirements for Courses of Initial Teacher Training*. London: TTA.
- DfEE, (1999) *Music: The National Curriculum for England*. London: DfEE and QCA.
- DfEE, (2000a) *Circular 4/98 Teaching: High Status; High Standards – Requirements for Courses of Initial Teacher Training*. (Revised) London: TTA.

- DfEE, (2000b) *Curriculum Guidance for the Foundation Stage*. London: QCA.
- DfEE, (2000c) *The National Curriculum for England*. London: DfEE.
- DfES, (2003a) *Excellence and Enjoyment*. London: DfES.
- DfES, (2003b) *Every Child Matters*. London: DfES.
- DfES, (2004) *The music manifesto*. <http://www.musicmanifesto.co.uk/> (2004) (Accessed: 15th Sept 2007)
- DfES, (2005) *Primary National Strategy: Excellence and Enjoyment: social and emotional aspects of learning*. London: DfES.
- Dickinson, H. and Erben, M. (1995) 'Bernstein and Ricoeur: Contours for the Social Understanding of Narratives and Selves', In Atkinson, P., Davies, B. and Delamont, S. (eds.) *Discourse and Reproduction: Essays in Honor of Basil Bernstein*, Cresskill, NJ: Hampton Press.
- Dogani, K. (2004) 'Teachers' understanding of composing in the primary classroom', *Music Education Research* 6 (3) pp. 263-280.
- Dolloff, L. A. (1999a) 'Building professional identity: The role of personal story in music teacher education', *Canadian Journal of Research in Music Education* 40 (4) pp. 35-37.
- Dolloff, L. A. (1999b) 'Imagining ourselves as teachers: The development of teacher identity in music teacher education', *Music Education Research* 1 pp. 191-207.
- Eagleton, T. (2000) *The idea of culture*. Oxford and Malden Mass: Blackwell.
- Eberle, T. and Maeder, C. (2002) 'The goals of the conference', *Conference proceedings, Conference on Ethnographic Organization Studies*, Switzerland: University of St Gallen.
- Edgington, M., Fisher, J., Morgan, M., Pound, S. and Scott, W. (1998) *Interpreting the National Curriculum at Key Stage One*. Buckingham: OUP.
- Education Act* (1944) HMSO (Butler Act) London: Board of Education.
- Edwards, A. (2001) 'Qualitative designs and analysis', In MacNaughton, G., Rolfe, S. & Siraj-Blatchford, I. (eds.) *Doing Early Childhood Research – International Perspectives on Theory and Practice*. Buckingham and Philadelphia: OUP.
- Eisner, E. (1985) 'Aesthetic modes of knowing', In Eisner, E. (ed.) *Learning and teaching the ways of knowing: Eighty-fourth yearbook of the National Society for the Study of Education*. (Part 2:23-36) Chicago: National Society for the Study of Education.
- Elliott, J. (1978) 'What is action-research in schools?', *Journal of Curriculum Studies* 10 (4) pp. 354-367.

Elliott, D. J. (1990) 'Music as Culture: Toward a multicultural concept of arts education', *Journal of Aesthetic Education* **24** pp. 147-166.

Elliott, D. J. (1994) 'Rethinking Music: First Steps to a New Philosophy of Music Education', *International Journal of Music Education* **24** pp. 9-20.

Elliott, D. J. (1995) *Music Matters: A New Philosophy of Music Education*. Oxford and London: Oxford University Press.

Elliott, D. J. (1996) 'Consciousness, Culture and Curriculum', *International Journal of Music Education* **28** pp. 1-15.

Elliott, D. J. (2005) (ed.) *Praxial Music Education: Reflections and Dialogues*. Oxford and London: Oxford University Press.

Ellis, R. and McClintock, A. (1990) *If you take my meaning: Theory into practice in human communication*. (1994 2nd edition) London and New York: E. Arnold.

Ely, M. (1991) *Doing Qualitative Research: Circles within Circles*. Lewes: Falmer Press.

Erben, M. (1996) 'The purposes and processes of biographical method', In Scott, D and Usher, R. (eds.) *Understanding Educational Research*. London and New York: Routledge.

Farrell, G. (1986) 'Teaching Indian Music in the West: Problems, Approaches and Possibilities', *British Journal of Music Education* **3** (3) pp. 267-278.

Fendler, L. (2003) 'Teacher reflection in a hall of mirrors: Historical influences and politic reverberations', *Educational Researcher* **32** pp. 16-25.

Fielding, N. G. and Fielding, J. L. (1986) *Linking Data*. London: Sage Publications.

Fine, M. (1998) 'Working the Hyphens: Reinventing Self and Other in Qualitative Research', In Denzin, N. K. and Lincoln, Y. S. (eds.) *The Landscape of Qualitative Research: Theories and Issues*. pp. 130-155, Thousand Oaks, London and New Delhi: Sage publications.

Finney, J. (1999) 'The rights and wrongs of school music', *British Journal of Music Education* **16** (3) pp. 237-244.

Fisher, J. D. and Nadler, A. (1976) 'Effect of donor resources on recipient self-esteem and self- help', *Journal of Experimental Social Psychology* **12** pp. 139-150.

Fisher, J. D. and Nadler, A. (1977) 'The effect of similarity between donor and recipient on recipient's reactions to aid', *Journal of Applied Social Psychology* **4** pp. 230-243.

Fletcher, S. (2000) *Mentoring in schools - a handbook of good practice*. London: Kogan Page.

Flick, U. (1998) *An Introduction to Qualitative Research*. London: Sage Publications.

Flynn, P. and Pratt, G. (1995) 'Developing an Understanding of Appraising Music in Practising Primary Teachers', *British Journal of Music Education*. **12** (2) pp. 127- 158.

Folkstad, G. (2005) 'Here, there and everywhere: Music education research in a globalised world', *Music Education Research* **7** (3) pp. 279-287.

Forgas, J. P. (1981) 'Social Cognition: Perspectives on everyday understanding', *European Monographs in Social Psychology* **26**. Series Editor Henri Tajfel. Published in co-operation with *European Association of Experimental Social Psychology*. London: Academic Press.

Forgas, J. P. and Williams, K. D. (2002a) (eds.) *The Social Self: Cognitive, Interpersonal, and Intergroup Perspectives*. New York, London and Hove: Psychology Press.

Forgas, J. P. and Williams, K. D. (2002b) 'The Social Self: Introduction and Overview', In Forgas, J.P. and Williams, K.D. (eds.) *The Social Self: Cognitive, Interpersonal, and Intergroup Perspectives*. New York, London and Hove: Psychology Press.

Forgas, J. P. and Williams, K. D. (2002c) 'Affective Influences on Self-Perception and Self-Disclosure', In Forgas, J. P. and Williams, K. D. (eds.) *The Social Self: Cognitive, Interpersonal, and Intergroup Perspectives*. New York, London and Hove: Psychology Press.

Foster, H. (1983) (ed.) *Postmodern Culture*. London: Pluto Press.

Foster, D. (1998) 'Across the S-S Divide', In Parker, I. (ed.) *Social Constructionism, Discourse and Realism*. London, Thousand Oaks and New Delhi: Sage Publications.

Foucault, M. (1983) 'On the genealogy of ethics: An overview of work in progress', In Dreyfus, H. and Rabinow, P. (eds.) *Michael Foucault: Beyond Structuralism and Hermeneutics*. Chicago: University of Chicago Press.

Freeman, W. J. (1991) 'The physiology of perception', *Scientific American* (Feb) pp. 78-85.

Freire, P. (1970) *Pedagogy of the Oppressed*. London: Continuum Publishing Company.

Freire, P. (1972) *Cultural Action for Freedom*. London: Penguin Books.

Freire, P. (1976) *Education: The Practice of Freedom*. London: Writers' and Readers' Publishing Company.

Freire, P. and Shor, I. (1987) *A Pedagogy of Liberation*. Basingstoke: MacMillan Education Ltd.

Freire, P. (2000) *Pedagogy of the Oppressed*. (20th Anniversary Edition) London: Continuum Publishing Company.

Gadamer, H-G. (1975) *Truth and Method*. London: Sheed and Ward.

Gadamer, H-G. (1986) *The Relevance of the Beautiful and Other Essays*. Cambridge: Cambridge University Press.

Gammon, V. (1996) 'What is wrong with School Music? – A Response to Malcolm Ross', *British Journal of Music Education* 3 (1) pp. 101-122.

Gammon, V. (1999) 'Cultural Politics of the English National Curriculum for Music, 1991-1992', *Journal of Educational Administration and History*. 31 pp. 130-147.

Gardner, H. (1993) *Frames of Mind: The theory of multiple intelligences*. (2nd edition) New York: Fontana Press.

Gardner, H. (1999) *Intelligence reframed: Multiple intelligences for the 21st century*. New York: Basic Books.

Garfinkel, E. (1967) *Studies in Ethnomethodology*. Englewood Cliffs, NJ USA: Prentice-Hall.

Gavin, H. (2001) 'Reconstructed Musical Memories and Adult Expertise', *Music Education Research* 3 (1) pp. 51-62.

Gearing, B. and Dant, T. (1990) 'Doing Biographical Research', In Peace, S. (ed.) *Researching Social Gerontology: Concepts, Methods and Issues*. London: Sage.

Geertz, C. (1973a) *The Interpretation of Cultures: Selected essays by Clifford Geertz*. New York: Basic Books.

Geertz, C. (1973b) 'Thick description: Towards an interpretive theory of culture', In Geertz, C. *The Interpretation of Cultures: Selected essays by Clifford Geertz*. New York: Basic Books.

Geertz, C. (1983) *Local Knowledge: Further essays in interpretive anthropology*. New York: Basic.

Gergen, K. J. (1985) 'The social constructionist movement in modern psychology', *American Psychologist* 40 (3) pp. 266-275.

Gergen, K. J. (1989) 'Warranting voice and the elaboration of the self', In Shotter, J. and Gergen, K. J. (eds.) *Texts of Identity*. London: Sage Publications.

Gergen, K. J. (1990) 'Social understanding and the inscription of self', In Stigler, J. W., Shweder, R. A. and Herdt, G. (eds.) *Cultural psychology: Essays on comparative human development*. pp. 569-606, Cambridge: Cambridge University Press.

Gergen, K. J. (1994) *Realities and Relationships: Soundings in Social Construction*. Cambridge MA: Harvard University Press.

Gergen, M. and Gergen, K. J. (2005) *Social Construction: A Reader*. London, Thousand Oaks, New Delhi: Sage Publications.

- Gibbs, G. (1995) 'Research into student learning', In Smith, B. and Brown, S. (eds.) *Research, Teaching and Learning in Higher Education*. pp. 19-25, London: Kogan Page.
- Giddens, A. (1990) *The Consequences of Modernity*. Oxford: Polity Press.
- Giddens, A. (1991) *Modernity and Self Identity*. Oxford: Polity Press.
- Gillman, M. and Swain, J. (2001) 'Practical Research: A guide for therapists', In French, S., Reynolds, F. and Swain, J. (eds.) *Practical Research: A guide for therapists*. Oxford: Butterworth-Heinemann.
- Glaser, B. and Strauss, A. (1967) *The discovery of grounded theory*. New York: Aldine.
- Glover, J. and Ward, S. (1993) *Teaching Music in the Primary School*. London and New York: Cassells.
- Glover, J. and Young, S. (1998) *Primary Music Later Years*. London: Falmer.
- Glynne-Jones, M. (1974) *Music*. London: Basic Books MacMillan.
- Goffman, E. (1959) *The Presentation of Self in Everyday Life*. (1984 edition) Garden City New York: Doubleday
- Goodman, J. (1986) 'Making early field experience meaningful: a critical approach', *Journal of Education for Teaching* **12** pp. 109-122.
- Goodson, I. F. and Hargreaves, A. (1996) (eds.) *Teachers' Professional Lives*. London and Washington: The Falmer Press.
- Goodson, I. F. and Sikes, P. (2001) *Life History Research In Educational Settings: Learning from lives*. Buckingham and Philadelphia: Open University Press.
- Goodwin, W. L. and Goodwin, L. D. (1996) *Understanding Quantitative and Qualitative Research in Early Childhood Education*. New York: Teachers College Press.
- Gould, E. (2007) 'Social justice in music education: the problematic of democracy', *Music Education Research* **9** (2) pp. 229-240.
- Graham, G. (1997) *Philosophy of the Arts: An Introduction to Aesthetics*. London and New York: Routledge.
- Gray, A. and McGuigan, J. (1993) (eds.) *Studying Culture: An introductory reader*. (1997 edition) Leeds: Arnold of Hodder Headline Group.
- Green, L. (1997) *Music, Gender and Education*. Cambridge: Cambridge University Press.
- Green, L. (1999) 'Research in the sociology of music education: some introductory concepts', *Music Education Research* **1** (2) pp. 156-169.

- Green, L. (2001a) 'Music in society and Education', In Philpott, C. & Plummeridge, C. (eds.) *Issues in Music Teaching*. London and New York: RoutledgeFalmer.
- Green, L. (2001b) *How popular musicians learn: A way ahead for music education*. Aldershot: Ashgate.
- Green, L. (2002) 'From the Western Classics to the world: secondary music teachers' changing attitudes in England, 1982 and 1998', *British Journal of Music Education* **19** (1) pp. 5-32.
- Green, L., Chedzoy, S., Harris, W., Mitchell, R., Naughton, C., Rolfe, L. and Stanton, W. (1998) 'A study of student teachers' perceptions of teaching the arts in primary schools', *British Educational Research Journal* **24** (1) pp. 95-107.
- Green, L. and Mitchell, R. (1998) 'The effectiveness of an initial teacher training partnership in preparing students to teach art in the primary school', *Journal of Art and Design Education* **7** (3) pp. 245-254.
- Greenbank, P. (2003) 'The role of values in educational research: the case for reflexivity', *British Educational Research Journal* **29** (6) pp. 791-801.
- Greenburg, M. (1970) 'Musical achievement and the self-concept', *Journal of Research in Music Education*. **18** pp. 57- 64.
- Greig, A. and Taylor, J. (1998) *Doing Research with Children*. London: Sage Publications.
- Gruhn, W. (2002) 'Phases and stages in early music learning. A Longitudinal study on the development of young children's musical potential', *Music Education Research* **4** (1) pp. 51-72.
- Guba, E. G. and Lincoln, Y. S. (1989) *Fourth Generation Evaluation*. London: Sage Publications.
- Gulbenkian Report (1982) *The Arts in Schools*. London: Calouste Gulbenkian Foundation.
- Habermas, J. (1978) *Knowledge and Human Interests*. (2nd edition) London: Heinemann.
- Habermas, J. (1985) 'Modernity – An incomplete project', In Foster, H. (ed.) *Postmodern Culture*. pp. 3-15, London: Pluto Press.
- Habermas, J. (1987) *The philosophical discourse of modernity: Twelve lectures* Translated by F. Lawrence, Cambridge: Polity.
- Habermas, J. (1992) *Moral Consciousness and Communicative Action*. Translated by Lenhardt, C. and Nicholsen, S. W. Cambridge: Polity Press.
- Hadow Report (1923) *Differentiation of the curriculum for boys and girls respectively in secondary schools*. London: HMSO
- Hadow Report (1926) *The Education of the Adolescent*. London: HMSO.

- Hadow Report (1931) *The Primary School*. London: HMSO.
- Hall, S. (1992) 'The question of cultural identity', In Hall, S., Held, D., and McGrew, T. (eds.) *Modernity and its futures*. (1999 edition) Cambridge: Polity Press in association with the OUP.
- Hall, S., Held, D., and McGrew, T. (eds.) (1992) *Modernity and its futures*. (1999 edition) Cambridge: Polity Press in association with the OUP.
- Hallam, S. (2001a) 'The development of metacognition in musicians: implications for education', *British Journal of Music Education* **18** (1) pp. 27-40.
- Hallam, S. (2001b) 'The development of expertise in young musicians: Strategy Use, Knowledge Acquisition and Individual Diversity', *Music Education Research* **3** (1) pp. 7-24.
- Hallam, S. (2001c) 'Learning in music: complexity and diversity', In Philpott, C. and Plummeridge, C. (eds.) *Issues in Music Teaching*. London and New York: RoutledgeFalmer.
- Hallam, S. (2002) 'Musical motivation: Towards a model synthesising the research', *Music Education Research* **4** (2) pp. 226-244.
- Hallam, S. (2006) *Music Psychology in Education*. London: Bedford Way Papers, Institute of Education University of London.
- Hamilton, D. (1998) 'Traditions, Preferences, and Postures in Applied Qualitative Research', In Denzin, N. and Lincoln, Y. S. (eds.) *The Landscapes of Qualitative Research: Theories and Issues*. Thousand Oaks, London, New Delhi: Sage Publications.
- Hammersley, M. (1989) *The dilemma of qualitative method: Herbert Blumer and the Chicago tradition*. London: Routledge.
- Hammersley, M. (1992) *What's Wrong with Ethnography? Methodological explorations*. London: Routledge.
- Hannerz, U. (1992) *Cultural Complexity: Studies in the social organization of meaning*. New York: Columbia University Press.
- Hargreaves, D. J. (1989) (ed.) *Children and the Arts*. Milton Keynes: Open University Press.
- Hargreaves, D. J. (1996a) *Teaching as a Research-based Profession: Possibilities and Prospects*. The Teacher Training Agency Annual Lecture.
- Hargreaves, D. J. (1996b) 'Educational research and evidence-based educational research: A response to critics', *Research Intelligence* **58** pp. 12-16.
- Hargreaves, D. and Galton, M. (1992) 'Aesthetic learning: psychological theory and educational practice', In Reimer, B. and Smith, R. A. (eds.) *National Society for the study of Education yearbook on the arts in education*. pp. 124-140, Chicago: NSSE.

- Hargreaves, D. J., MacDonald, R. A. R. and Miell, D. E. (2002) 'What are musical identities, and why are they important?', In MacDonald, R.A.R., Hargreaves, D. J. and Miell, D. E. (eds.) *Musical identities*, pp. 1-20, New York: Oxford University Press.
- Hargreaves, D. J. and Marshall, N. A. (2003) 'Developing Identities in Music Education', *Music Education Research* 5 (3) pp. 263-274.
- Hargreaves, D. J., Marshall, N and North, A. (2003) 'Music Education in the Twenty-First Century: A Psychological Perspective', *British Journal of Music Education*, 20 (2) pp.147-164.
- Hargreaves, D. J. and North, A. C. (1997) *The Social Psychology of Music*. New York: Oxford University Press.
- Hargreaves, D. J., Purves, R. M., Welch, G. F. and Marshall, N. A. (2007) 'Developing identities and attitudes in musicians and classroom music teachers', *British Journal of Educational Psychology* 77 pp. 665-682.
- Hargreaves, D. and Zimmerman, M. P. (1992) 'Developmental theories of music learning', In Colwell, R. (ed.) *Handbook of Research on Music Teaching and learning*. pp. 377-391, New York: Schirmer.
- Harter, S. (1993) 'Causes and consequences of low self-esteem in children and adolescents', In Baumeister, R. F. (ed.) *Self-esteem: The puzzle of low self-regard*. pp. 87-116, New York: Plenum.
- Harter, S. (1999a) *The Construction of the Self: A Developmental Perspective*. New York: Plenum.
- Harter, S. (1999b) 'Symbolic Interactionism Revisited: Potential Liabilities for the Self Constructed in the Crucible of Interpersonal Relationships', *Merrill-Palmer Quarterly* 45 (4) pp. 677-703.
- Hartley, K. C. (1992) 'Socialization by Way of Symbolic Interactionism and Culture Theory: A Communication Perspective', *Paper presented at the Annual Meeting of the Speech Communication Association* 78th, Chicago, IL Oct 29-Nov 1.
- Hebdige, D. (1979) *Subculture: the meaning of style*. (1998 edition) London: Routledge.
- Hennessy, S. (1995) *Music 7-11: developing primary teaching skills*. London: Routledge
- Hennessy, S. (1998a) *Coordinating music across the Primary School. The subject leaders handbook*. Lewes: Falmer Press.
- Hennessy, S. (1998b) 'Teaching composing in the music curriculum', In Littledyke, M. and Huxford, L. (eds.) *Teaching The Primary Curriculum For Constructive Learning*. pp. 163-172, London: David Fulton.

- Hennessy, S. (2000) 'Overcoming the red-feeling: the development of confidence to teach music in primary school amongst student teachers', *British Journal of Music Education* 17 (2) pp. 183-196.
- Hennessy, S. (2001) 'Research and development in music education', In Philpott, C. and Plummeridge, C. (eds.) *Issues in Music Teaching*. London and New York: RoutledgeFalmer
- Hennessy, S., Rolfe, L. and Chedzoy, S. (2001) 'The factors which influence student teachers' confidence to teach the arts in primary classrooms', *Research in Dance Education* 2 (1) pp. 53-71.
- Henry, N. B. (1958) (ed.) *Basic concepts in music education*. NSSE Chicago: University of Chicago Press.
- Higgins, E. T. (1999) 'Self-discrepancy: A Theory Relating Self and Affect', In Baumeister, R. F. (ed.) *The Self in Social Psychology*. Philadelphia and Hove: Psychology Press, Taylor and Francis group.
- Higgins, E. T., Klein, R. and Strauman, T. (1984) 'Self-concept discrepancy theory: domain of self and standpoint of self as cognitive dimensions of the self-concept', *Paper presented at the International Conference on Self and Identity*, Cardiff.
- Higgins, E. T., Klein, R. and Strauman, T. (1987) 'Self-discrepancies: Distinguishing among self-states, self-state conflicts, and emotional vulnerabilities', In Yardley, K. M. and Honess, T. M. (eds.) *Self and identity: Psychosocial perspectives*. pp. 173-186, New York: Wiley.
- Hitchcock, G. and Hughes, D. (1989) *Research and Teacher*. London: Routledge.
- Hitchcock, G. and Hughes, D. (1995) *Research and Teacher*. London: Routledge.
- HMI (1985) *Music from 5-16 Curriculum Matters 4* London: DES HMSO.
- HMI (1989) *Music in Primary Schools and the Attainment of Pupils aged 7 to 11*. London: DES 343/39
- HMI (1991) *The Teaching and Learning in Music*. London: HMSO.
- Hoffer, C. (1992) 'Sociology and music education', In Colwell, R. (ed.) *Handbook of research on music teaching and learning*. New York: Schirmer Books.
- Hogg, M.A. and Abrams, D. (1998) *Social identifications: A social psychology of intergroup relations and group processes*. London and New York: Routledge.
- Hole, D. (1997) *Primary Arts Education: Contemporary Issues*. Lewes: Falmer Press.
- Hollway, W. and Jefferson, T. (2000) *Doing qualitative research differently: free association, narrative and interview method*. London, Thousand Oaks and New Delhi: Sage publications.

- Holly, P. and Southworth, G. (1989) *The developing school*. Lewes: Falmer Press.
- Holt, F. (2007) *Genre in popular music*. Chicago: University of Chicago Press
- Hopkins, D. (1987) 'School based Review and Staff Development', In Wideen, M. and Andrew, I. (eds.) *Staff development for school improvement*. pp. 154-169, Lewes: Falmer Press.
- Hopkins, D. (1996) *A Teacher's Guide to Classroom Research*. Milton Keynes: Open University Press.
- Howe, M. J. A. and Sloboda, J. (1991) 'Young musicians' accounts of significant influences in their early lives. 2. Teachers, practising and performing', *British Journal of Music Education* 8 (1) pp. 53-63.
- Hoy, D. C. (1986) (ed.) *Foucault: A Critical Reader*. (1989 edition) London: Blackwell.
- Hughes, P. (2001) 'Paradigms, methods and knowledge', In Mac Naughton, G., Rolfe, S. A., and Siraj-Blatchford, I. (eds.) *Doing Early Childhood Research: International Perspectives on Theory and Practice*. Chapter 3, Buckingham, Philadelphia: Open University Press.
- Jackson, M. (1989) *Paths toward a clearing: Radical empiricism and ethnographic inquiry*. Bloomington: Indiana University Press.
- Jacob, E. (1987) 'Qualitative research traditions: A review', *Review of Educational Research* 57 pp. 1-50.
- Jacob, E. (1989) 'Qualitative research: A Defense of traditions', *Review of Educational Research* 59 pp. 229-235.
- Joas, H. (1987) 'Symbolic Interactionism', In Giddens, A and Turner, J. (eds.) *Social theory today*. pp. 82-115, Stanford CA: Stanford University Press.
- Jones, E. E. and Berglas, S. (1978) 'Control of attributions about the self through self-handicapping strategies: The appeal of alcohol and the role of underachievement', *Personality and Social Psychology Bulletin* 4 pp. 200-206.
- Jones, E. E. and Pittman, T. (1982) 'Toward a general theory of strategic self-presentation', In Suls, J. (ed.) *Psychological perspectives on the self*. pp. 231-262, Hillside NJ: Erlbaum.
- Jorgensen, D. L. (1989) *Participant Observation: A methodology for human studies*. London, Thousand Oaks, New Delhi: Sage publications.
- Jorgensen, E. R. (2003) *Transforming music education*. Bloomington Indiana: Indiana University Press.
- Jorgensen, E. R. (2007) 'Concerning justice and music education', *Music Education Research* 9 (2) pp. 169-189.
- Joyce, B. and Showers, B. (1980) 'Improving Inservice training: the message of research', *Educational Leadership* 37 pp. 379-385.

- Joyce, B. and Showers, B. (1984) 'Transfer of Training: the contribution of coaching', In Hopkins, D. and Weeden, M. (eds.) *Alternative Perspectives on School Improvement*. pp. 77-87, Lewes: Falmer Press.
- Kadushin, C. (1969) 'The professional self-concept of music students', *American Journal of Sociology* **75** pp. 389-405.
- Kagan, D. M. (1992) 'Professional growth among pre-service and beginning teachers', *Review of Educational Research* **62** (2) pp. 129-169.
- Kandal, E. R., Schwartz, J. H. and Jessell, T. M. (1991) *Principles of neural science*. (3rd edition) Norwalk, Connecticut: Appleton and Lange.
- Kandal, E. R., Schwartz, J. H. and Jessell, T. M. (1995) *Essentials of neural science and behaviour*. Norwalk, Connecticut: Appleton and Lange.
- Kelly, S. N. (2000) 'Preservice music education student fears of the internship and initial inservice teaching experience', *Contributions to Music Education* **27** pp. 41-50.
- Kemp, A. E. (1981) 'The personality structure of the musician. 1. Identifying a profile of traits for the performer', *Psychology of Music* **9** (1) pp. 3-14.
- Kemp, A. E. (1990) 'Kinaesthesia in Music and its Implications for Developments in Micro-technology', *British Journal of Music Education*, **7** (3) pp. 223-229.
- Kemp, A. E. (1994) 'Aspects of upbringing as revealed through the personalities of musicians', *The Quarterly Journal of Music Teaching and Learning*, **5** (4) pp. 34-41.
- Kemp, A. E. (1996) *The musical temperament: The psychology and personality of musicians*. Oxford: Oxford University Press.
- Kemp, A. E. and Wooton Freeman, S. (1988) 'New tasks for music in primary schools and teacher training', *International Journal of Music Education*, **11** pp. 21-23.
- Kendler, H. (1987) *Historical Foundations of Modern Psychology*. Chicago: Dorsey Press.
- Kinch, J. W. (1963) 'A formalized theory of the self-concept', *American Journal of Sociology*, **68** pp. 481-486.
- Kincheloe, J. L. and Berry, K. S. (2004) *Rigour and Complexity in Educational Research: Conceptualizing the Bricolage*. Maidenhead, Berkshire and New York: Open University Press and McGraw-Hill Education.
- Kuhn, T. S. (1962) *The Structure of Scientific Revolutions*. Chicago: University of Chicago Press.
- Kuhn, T. S. (1970) *The Structure of Scientific Revolutions*. (2nd Edition) Chicago: University of Chicago Press.

- Kwami, R. (1986) 'A West African Folktale in the Classroom', *British Journal of Music Education*, **3** (1) pp. 5-18.
- Kyriacou, C. (1997) *Effective teaching in schools - theory into practice*. Cheltenham: Stanley Thornes.
- Lacan, J. (1977) *Ecrits: A selection translated from the French by Alan Sheridan*. (Original 1966 published by Editions du Seuil), Frome and London: Tavistock Publications Limited.
- Lamont, A. M. (2002) 'Musical identities and the school environment'. In MacDonald R. A. R., Hargreaves, D. J. and Miell, D. E. (eds.) *Musical Identities*. pp. 41-59, New York: Oxford University Press.
- Lamont, A. M., Hargreaves, D. J., Marshall, N. and Tarrant, M. (2003) 'Young people's music in and out of school', *British Journal of Music Education*, **20** (3) pp. 1-13.
- Langer, S. K. (1942/1980) *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite and Art*. (3rd Edition) Cambridge, Massachusetts: Harvard University Press.
- Langer, S. K. (1953) *Feeling and Form*. London: Routledge.
- Langer, S. K. (1967) *Mind: An Essay on Human Feeling*. Vol 1 Baltimore: John Hopkins Press.
- Lather, P. (1986) 'Issues of validity in openly ideological research: Between a rock and a soft place', *Interchange* **17** (4) pp. 63-84.
- Lather, P. (1992) 'Critical Frames in Educational Research: Feminist and Post-Structural Perspectives', *Theory into Practice*, **31** (2) pp. 87-99.
- Lather, P. (1999) 'To be of use: The work of reviewing', *Review of Educational Research*, **69** (1) pp. 2-7.
- Lather, P. (2001) 'Postbook: Working the Ruins of Feminist Ethnography', *Signs*, **27** (1) pp. 199-227.
- Lather, P. (2003) 'Applied Derrida: (Mis)Reading the work of mourning in educational research', *Educational Philosophy and Theory*, **35** (3) pp. 257-270.
- Lawson, D., Plummeridge, C. and Swanwick, K. (1994) 'Music and the National Curriculum in Primary Schools', *British Journal of Music Education*, **11** (1) pp. 3-14.
- Lazarus, N. (1999) 'Hating Tradition Properly', *A Journal of Culture/Theory/Politics*. **38** pp. 9-30. New Formations.
- Leonhard, C. (1953) 'Music Education; Aesthetic Education', *Education* **74** pp. 23-26.
- Leonhard, C. (1968) 'Human Potential and the Aesthetic Experience', *Music Educators Journal*, **54** (8) pp. 39-41+109-111.

- Leonhard, C. (1999) 'Grand Masters Series: A Challenge for Change in Music Education', *Music Educators Journal*, **86** (3) pp. 40-43.
- Leonhard, C. and House, R. W. (1959) *Foundations and Principles of Music Education*. New York: McGraw Hill.
- Loane, B. (1984a) 'On "listening" in music education', *British Journal of Music Education*, **1** (1) pp. 27-36.
- Loane, B. (1984b) 'Thinking about children's compositions', *British Journal of Music Education*, **3** pp. 205-231.
- Locke, J. (1690) 'An essay concerning human understanding', In Yolton, J. W. and Yolton, J. S. (1989) *Introduction: John Locke, Some Thoughts Concerning Education*, Oxford: Clarendon Press.
- Lincoln, Y. S. and Guba, E. (1985) *Naturalistic inquiry*. Beverly Hills CA: Sage.
- Lyman, S. M. (2002) 'Toward A Renewed Sociological Jurisprudence: From Roscoe Pound to Herbert Blumer and Beyond', *Symbolic Interaction* **25** (2) pp. 149-174.
- MacDonald, R. A. R., Hargreaves, D. J. and Miell, D. E. (2002) (eds.) *Musical Identities*. New York: Oxford University Press.
- MacDonald, R. A. R., Miell, D. and Wilson, G. (2005) 'Talking about music: a vehicle for identity development'. In Miell, D., MacDonald, R. A. R. and Hargreaves, D. J. (eds.) *Musical Communication*. pp. 321-339, New York: Oxford University Press.
- MacNaughton, G., Rolfe, S. and Siraj-Blatchford, I. (2001) (eds.) *Doing Early Childhood Research – International Perspectives on Theory and Practice*. Buckingham and Philadelphia: OUP.
- Manis, J. G. and Meltzer, B. N. (1978) *Symbolic Interaction: A Reader in Social Psychology*. (3rd edition) Boston, London, Sydney, Toronto: Allyn and Bacon Inc.
- Manning, P. (1992) *Erving Goffman and modern sociology*. Cambridge: Polity Press.
- Markus, H. (1977) 'Self-schemata and processing information about the self', *Journal of Personality and Social Psychology*, **35** pp. 63-78.
- Markus, H. and Nurius, P. (1984) 'Possible selves', *Paper presented at the International Conference on Self and Identity*, Cardiff, July.
- Marsh, H. W. and Shavelson, R. J. (1985) 'Self-concept: Its multifaceted, hierarchical structure', *Educational Psychologist*, **20** pp. 111-121.
- Martin, M. (2005) 'Reflection in teacher education: How can it be supported?', *Educational Action Research*, **13** pp. 525-541.
- Martin, P. and Bateson, P. (1986) *Measuring Behaviour: An Introductory Guide*. Cambridge: Cambridge University Press.

- Mason, J. (2002) *Qualitative Researching*. London: Sage.
- McCarthy, M. and Goble, J. S. (2005) 'The Praxial Philosophy in Historical Perspective', In Elliott, D. J. (ed.) *Praxial Music Education: Reflections and Dialogues*. pp. 19-51, London: Oxford University Press.
- McDaniel, J. E. (1991) 'Close encounters: How do student teachers make sense of the social foundations?', *Paper presented at the annual meeting of the American Educational Research Association*, Chicago.
- McGaugh, J. L. (1989) 'Involvement of hormonal and neuromodulatory systems in the regulation of memory storage', *Annual Review of Neuroscience*, **12** pp. 255-287.
- McMurray, F. (1958) 'Pragmatism in Music Education', In Henry, N. B. (ed.) *Basic Concepts in Music Education*. pp. 30-61, Chicago: University of Chicago Press.
- McNair, A. Report (1944) 'Teachers and Youth Leaders', *Board of Education*, London: HMSO.
- McNiff, J. (2002) *Action Research, Principles and Practice*. London and New York: Routledge.
- McPherson, G. (1997) 'Cognitive strategies and skills acquisition in musical performance', *Bulletin of the Council for Research in Music Education*, **133** pp. 64-71.
- McPherson, G and Davidson, J. (2002) 'Musical Practice: mother and child interactions during the first year of learning an instrument', *Music Education Research* **4** (1) pp. 141-156.
- McPherson, G. and McCormick, J. (1999) 'Motivational and self-regulated learning components of musical practice', *Bulletin of the Council for Research in Music Education*, **141** pp. 98-102.
- McPherson, G. and Renwick, J. (2001) 'A longitudinal study of self-regulation in children's musical practice', *Music Education Research*, **3** (2) pp. 169-186.
- McRobbie, A. (1994) *Postmodernism and popular culture*. (1996 edition) London and New York: Routledge.
- Mead, G. H. (1934a) *Mind, Self, and Society: From The Standpoint Of A Social, Behaviorist* (18th impression 1972) (edited and with an introduction by Morris, C. W.) Chicago and London: The University of Chicago Press.
- Mead, G. H. (1934b) *Mind, Self and Society*, University of Chicago Report in Charon, J.M. (1939) *Symbolic Interactionism: An introduction, An interpretation, A integration*. (1995 edition) Prentice-Hall Inc.
- Mead, G. H. (1982) *The Individual and the Social Self: Unpublished Work of George Herbert Mead* (Edited with an Introduction by Miller D. L.) Chicago and London: The University of Chicago Press.

- Merzenich, M. M. and Sameshima, K. (1993) 'Cortical plasticity and memory', *Current Opinion in Neurobiology*, **3** pp. 187-196.
- Meyer-Baer, K. (1932) *Bedeutung und Wesen der Musik*. Germany: Heitz and Co.
- Meyer, L. B. (1956) *Emotion and Meaning in Music*, University of Chicago Press, Chicago and London: University of California Press, 1973
- Meyer, L. B. (1959) 'Some remarks on value and greatness in music', *Journal of Aesthetics and Art Criticism*, **17**
- Miell, D. E. and MacDonald, R. A. R. (2000) 'Children's creative collaborations: The importance of friendship when working together on a musical composition', *Social Development* **9** (3) pp. 348-369.
- Miell, D. E., MacDonald, R. A. R. and Hargreaves, D. J. (2005) *Musical Communication*, London: Oxford University Press.
- Mills, J. (1989) 'The Generalist Primary Teacher of Music: a Problem of Confidence', *British Journal of Music Education*, **6** (2) pp. 125-138.
- Mills, J. (1991) *Music in the Primary School*. Cambridge: Cambridge University Press.
- Mills, J. (1994) 'Music in the National Curriculum: The First Year', *British Journal of Music Education*, **11** (3) pp. 191-196.
- Mills, J. (1996) 'Ofsted Findings', *Yamaha Education Supplement* **25**
- Mills, J. (1996) 'A Comparison of the Quality of Class Music Teaching in Primary and Secondary Schools in England', *Bulletin of the Council for Music Education* **133** pp. 72-76.
- Mills, J. (1998) 'Music', In Clay, G., Hertrich, J., Jones, P., Mills, J. and Rose, J. *The Arts Inspected*. London: Heinemann/OfSTED.
- Mills, J. (2003) 'Musical Performance: Crux or Curse of Music Education?', *Psychology of Music* **31** (3) pp. 324-339.
- Mills, J. (2005) *Music in the School*. Oxford and New York: Oxford University Press.
- Montero, M. (1998) 'The Perverse and Pervasive Character of Reality: Some Comments on the Effects of Monism and Dualism', In Parker, I. (ed.) *Social Constructionism, Discourse and Realism*, London, Thousand Oaks, New Delhi: Sage Publications.
- Morse, S. and Gergen, K. J. (1970) 'Social comparison, self consistency, and the concept of self', *Journal of Personality and Social Psychology*, **16** pp. 148-156.
- Murray, L. and Lawrence, B (2001) *Practitioner-Based Enquiry: Principles for Postgraduate Research*, Lewes: Falmer.

- N.A.C.C.C.E. (1999) *All Our Futures: Creativity, Culture & Education*. London: DFEE.
- Naish, M. (1990) 'Teacher Education Today', In Graves, N. (ed.) *Initial Teacher Education: Policies and Progress*. pp. 25-44, London: Kogan Page.
- N.C.C. (1990) *Arts 5-16: A Curriculum Framework*. London: Oliver & Boyd.
- Nettle, E. B. (1998) 'Stability and change in beliefs of student teachers during practice teaching', *Teaching and Teacher Education* 4 (2) pp. 193-204.
- Newsom Report (1963) *Half our Future*. London: DfE.
- Newton, D. and Newton, L. (1997) *Supporting Students' Understanding*. Durham: Clear View Press.
- Nias, J. (1987) 'Learning from difference: a collegial approach to change', In Smyth, W (ed.) *Educating Teachers Changing the Nature of Knowledge*. London and New York: Falmer Press.
- Nias, J. and Groundwater-Smith, S. (1988) *The Enquiring Teacher: Supporting and Sustaining Teacher Research*. London and New York: Falmer Press.
- Nias, J., Southworth, G. and Yeomans, R. (1987) *Primary School Staff Relationships*. Economic and Social Research Council.
- Nias, J., Southworth, G. and Yeomans, R. (1989) *Primary School Staff Relationships: A study of School Culture*. London: Cassell.
- North, A. and Hargreaves, D. (1999) 'Music and Adolescent Identity', *Music Education Research* 1 (1) pp. 75-92.
- NWRCDP (1974) *Creative Music and the Young School Leaver*. London: Blackie.
- Odam, G. (2001) 'Research in the Arts: issues in the development of new and relevant techniques of arts research in music, the arts and arts education', *Music Education Research (Viewpoints)* 3 (1) pp. 77-86.
- OfSTED (1993/1994) *Music review of inspection findings*. London: HMSO.
- OfSTED (1995) *Music: A Review of Inspection Findings 1993/1994*. London: HMSO.
- OfSTED (2000/01) 'Standards and Quality in Education', *The Annual Report of Her Majesty's Chief Inspector of Schools*. London: HMSO.
- OfSTED (2002) *The Annual Report of Her Majesty's Chief Inspector of Schools 2002/2003*. London: HMSO.
- OfSTED (2004) *The Annual Report of Her Majesty's Chief Inspector of Schools 2004/2005*. London: HMSO.
- Oja, S. and Smulyam, L. (1989) *Collaborative Action Research*. London: Falmer Press.

- Orff, C. (1964) 'Orff-Schulwerk: past and future', *Music in Education* Sept/Oct.
- Outhwaite, W. (1994) *Habermas: A critical introduction*. Cambridge: Polity Press.
- Palmer, J. (2001) (ed.) *Fifty Major Thinkers on Education: from Confucius to Dewey*. London and New York: Routledge.
- Parker, I. (1998) (ed.) *Social constructionism, discourse and realism*. London, Thousand Oaks and New Delhi: Sage publications.
- Parker, I. (1999) 'Critical reflexive humanism and critical constructionist psychology', In Nightingale, D. J. and Cromby, J. (eds.) *Social Constructionist Psychology: A critical analysis of theory and practice*. Buckingham: Open University Press.
- Parlett, M. and Hamilton, D. (1987) 'Evaluation as illumination: A new approach to the study of innovatory programmes', In Murphy, R. and Torrance, H. (eds.) *Evaluating Education Issues and Methods*. pp. 57-73, Milton Keynes: Open University Press.
- Paynter, J. (1982) *Music in the Secondary School Curriculum*. Cambridge: Cambridge University Press.
- Paynter, J. (1992) *Sound and Structure*. Cambridge: Cambridge University Press.
- Paynter, J. (1997) 'The form of finality: a context for musical education', *British Journal of Music Education* **14** pp. 5-21.
- Paynter, J. (2002) 'Music in the school curriculum: why bother?', *British Journal of Music Education* **19** (3) pp. 215-226.
- Paynter, J. and Aston, P. (1970) *Sound and Silence: classroom projects in creative music*. Cambridge: Cambridge University Press.
- Pears, D. (1971) *Wittgenstein*. (1985 edition) London: Fontana Press.
- Peters, R. S. (1966) *Ethics in Education*. (1971 edition) London: Unwin University Books.
- Petkus, E. Jr. (1996) 'The Creative Identity: Creative Behavior from the Symbolic Interactionist Perspective', *Journal of Creative Behavior* **30** (3) pp. 188-196.
- Phelps, R. P., Sadoff, R. H., Warburton, E. C. and Ferrara, L. L. (2005) *A guide to research in music education*. (5th edition) MD: Scarecrow Press.
- Philpott, C. (2001) 'Is music a language?' In Philpott, C. and Plummeridge, C. (eds.) *Issues in Music Teaching*. London and New York: RoutledgeFalmer.
- Philpott, C. and Plummeridge, C. (2001) (eds.) *Issues in Music Teaching*. London and New York: RoutledgeFalmer.

- Pitts, S. E. (2000) *A century of change in music education: Historical perspectives on contemporary practice in British secondary school music*. London: Ashgate.
- Pitts, S. Davidson, J. and McPherson, G. (2000) 'Developing effective practise strategies: case studies of three young instrumentalists', *Music Education Research* 2 (1) pp. 45-56.
- Plowden Report (1967) *Children and their Primary Schools. A Report of the Central Advisory Council for Education*. London: DfE.
- Plummer, K. (1991) (ed.) *Symbolic interactionism: Volumes 1 and 2 Classic and contemporary issues*. Hants, England: Edward Elgar.
- Plummeridge, C. (1991) *Music Education in Theory and Practice*. London: Falmer.
- Plummeridge, C. (1996) (ed.) *Music Education: Trends and Issues*. London: Institute of Education University of London.
- Plummeridge, C. (2001) 'The justification for music education', In Philpott, C. and Plummeridge, C. (eds.) *Issues in Music Teaching*. London and New York: RoutledgeFalmer.
- Pollard, A. (1987) 'Primary School Teachers and their colleagues', In Delamont, S. (ed.) *The Primary School Teacher*. pp. 100-119, London and New York: Falmer Press.
- Pollard, A. (1997) *Reflective Teaching in the Primary School*. London: Cassell.
- Pollard, A. and Tann, S. (1987) *Reflective Teaching in the Primary School*. London: Falmer Press.
- Pollard, A. and Tann, S. (1993) *Reflective Teaching in the Primary School*. London: Cassell.
- Posner, G. J. (2005) *Field experiences: A guide to reflective teaching*. New York: Allyn and Bacon.
- Potter, J. (2004) 'Discourse Analysis as a Way of Analysing Naturally Occurring Talk', In Silverman, D. (ed.) *Qualitative Methodology* (2nd edition) London: Sage Publications.
- Powney, J. and Watts, M. (1987) *Interviewing in Educational Research*. London: Routledge and Kegan Paul.
- Pratt, G. and Stephens, J. (1995) *Teaching Music in the National Curriculum*. London: Heinemann.
- Prentice, R., Matthews, J. and Taylor, H. (2003) 'Creative development: learning in the arts', In Riley, J. (ed.) *Learning in the early years: A guide for teachers of children 3-7*. pp. 185-218, London, Thousand Oaks and New Delhi: Paul Chapman Publishing: Sage Publications.

- Prentice, R., Matthews, J., Taylor, H. and Hope, G. (2007) 'Creative development: learning and the arts and design and technology', In Riley, J. (ed.) *Learning in the early years 3-7*. pp. 201-243, London, Thousand Oaks and New Delhi: Sage Publications.
- Pring, R. (2000) *Philosophy of Educational Research*. London and New York: Continuum.
- Pring, R. (2004) *Philosophy of education: Aims, Theory, Common Sense and Research*. London and New York: Continuum.
- Pugh, A. and Pugh, L. (1998) *Music in the Early Years*. London and New York: Routledge.
- QCA (2000) *Schemes of Work for the National Curriculum*. London: QCA / DfEE.
- Quinn, N. (1982) 'Commitment in American marriage: A cultural analysis', *American Ethnologist* 9 pp. 755-798.
- Quinn, N. (1987) 'Convergent evidence for a cultural model of American marriage', In Holland and Quinn (ed.) *Cultural models in language and thought*. pp.173-192, Stanford: Stanford University Press.
- Quinn, N. (1991) 'The cultural basis of metaphor', In Fernandez, J. (ed.) *Beyond metaphor: Trope theory in anthropology*. pp. 56-93, Stanford: Stanford University Press.
- Quinn, N. (1996) 'Culture and contradiction: The case of Americans reasoning about marriage', *Ethos* 24 pp. 391-425.
- Quinn, N. (1997) 'Research on the psychodynamics of shared understandings', In Strauss, C. and Quinn, N. (eds.) *A cognitive theory of cultural meaning*. pp. 189-209, Cambridge, New York and Melbourne: Cambridge University Press.
- Radnor, H. (2002) *Researching your Professional Practice: Doing interpretive research*. Buckingham: Open University Press.
- Rainbow, B. (1985) *Onward from Butler*. Coventry: Curwen Publications.
- Rainbow, B. (1998) 'Onward from Butler: School music 1945-1985', In Spruce, G. (ed.) *Teaching Music*. London and New York: Routledge, in association with the Open University.
- Randell, W. L. (1997) *The Stories We Are: An Essay on Self Creation*. Toronto, Buffalo, London: University of Toronto Press Inc.
- Rapley, T. (2004) 'Interviews', In Seale, C. Gobo, G., Gubrium, J. and Silverman, D. (eds.) *Qualitative Research Practice*. pp. 15-33, London: Sage Publications.
- Read, H. (2002) *To Hell with Culture*. London and New York: Routledge.

Regelski, T. A. (2005) 'Curriculum: Implications of Aesthetic Versus Praxial Philosophies', In Elliott, D. J. (ed.) *Praxial Music Education: Reflections and Dialogues*. pp. 219-248, London: Oxford University Press.

Reid, L. A. (1986) *Ways of Understanding and Education*. London: Heinemann Educational Books.

Reimer, B. (1970) *A Philosophy of Music Education*. Englewood Cliffs, NJ: Prentice-Hall.

Reimer, B. (1989) (second edition) *A Philosophy of Music Education*. Englewood Cliffs, NJ: Prentice-Hall.

Reimer, B. (1991) 'Characteristics of aesthetic education', *Journal of Aesthetic Education* **25** pp. 193-214.

Reimer, B. (1992) 'An agenda for music education: Part II', *Journal of Music Teacher Education* **1** pp. 5-11.

Reimer, B. (2003) *A Philosophy of Music Education: Advancing the Vision*. Upper Saddle River, NJ: Prentice-Hall.

Reimer, B. (2007) 'Roots of inequity and injustice: the challenges for music education', *Music Education Research* **9** (2) pp. 191-204.

Rhodewalt, F. and Tragakis, M. (2002) 'Self-Handicapping and the Social Self: The Cost and Rewards of Interpersonal Self-Construction', In Forgas, J. P. and Williams, K. D. (eds.) *The Social Self: Cognitive, Interpersonal, and Intergroup Perspectives*. New York, London, Hove: Psychology Press.

Richards, C. (1999) 'The Primary Curriculum: Past, Present and Future', *ASPE Paper Number 8*, Stoke on Trent: Trentham Books.

Ricoeur, P. (1994) *Oneself as Another* (Translated by Kathleen Blamey), (Originally published March 1990 Editions du Seuil), Chicago and London: The University of Chicago Press.

Riessman, C. K. (1993) *Narrative Analysis*. London: Sage.

Riley, J. (2003) (ed.) *Learning in the early years: A guide for teachers of children 3-7*. London, Thousand Oaks and New Delhi: Paul Chapman Publishing: Sage Publications.

Riley, J. (2007) (ed.) *Learning in the early years 3-7*. London, Thousand Oaks and New Delhi: Sage Publications.

Roberts, B. (2002) *Biographical Research*. Buckingham and Philadelphia: Open University Press.

Roberts, R. E. L. and Bengston, V. L. (1993) 'Relationships with Parents, Self-Esteem, and Psychological Well-Being in Young Adulthood', *Social Psychology Quarterly* **56** (4) pp. 263-277.

- Roberts, S. (1991) 'Exploring Alternative Paradigms in Higher Education Research: The Symbolic Interactionist Perspective', *ASHE Annual Meeting Paper* Oct 31st
- Robson, C. (1993) *Real World Research* (1st edition) Oxford UK, Cambridge USA: Blackwell.
- Robson, C. (1999) *Real World Research*. (7th edition) Oxford UK, Cambridge USA: Blackwell.
- Rodgers, C. R. (2006) 'Attending to Student Voice: The Impact of Descriptive Feedback on Learning and Teaching', *Curriculum Inquiry*, **36** (2) pp. 209-237.
- Rogers, R. (1998) *The Disappearing Arts*. London: Royal Society of Arts.
- Rolfe, L. and Chedzoy, S. (1997) 'Student teachers' perceptions of teaching dance in primary schools', *European Journal of Physical Education* **12** (2) pp. 218-227.
- Rolfe, S. A. (2001) 'Direct Observation', In Mac Naughton, G., Rolfe, S. and Siraj-Blatchford, I. (eds.) *Doing Early Childhood Research: International Perspectives on Theory and Practice*. Buckingham: Open University Press.
- Ross, M. (1978) *The Creative Arts*. London: Heinemann.
- Ross, M. (1992) 'Open Peer Commentary: Musical Knowledge: the Saga of Music in the National Curriculum', *Psychology of Music* **20** pp. 173-175.
- Ross, M. (1995) 'What's wrong with school music?', *British Journal of Music Education* **12** (3) pp. 185-201.
- Ross, M. (1998) 'Missing solemnity: reforming music in schools', *British Journal of Education* **15** (3) pp. 255-262.
- Ross, M. (2003) 'Evaluating Education Programmes in Arts Organisations', *Music Education Research* **5** (1) pp. 69-79.
- Roulston, K., Legette, R. and Womack, S. (2005) 'Beginning music teachers' perceptions of the transition from university to teaching in schools', *Music Education Research* **7** pp. 59-82.
- Rowland, S. (1984) *The Enquiring Classroom*. Lewes: Falmer Press.
- Rowland, S. (1993) *The Enquiring Tutor: Exploring the Process of Professional Learning*. Lewes: The Falmer Press.
- Rudduck, J. (1981) 'Making the most of the short inservice course', *Schools Council Working Paper* **71** London: Metheun Educational.
- Rudduck, J. (1984) 'Introducing Innovation to Pupils', In Hopkins, D and Wideen, M. (eds.) *Alternative Perspectives on School Improvement*. pp. 53-66, London and New York: Falmer Press.

- Rumbold, A. (1987 Oct) 'The arts and education', In Swanwick, K. (ed.) *Papers from the National Association of Education in the Arts 1983-1990*. London: NAFE.
- Rumelhart, D. E., Smolensky, P., McClelland, J. L., and Hinton, G. E. (1986) 'Schemata and sequential thought processes in PDP models', In McClelland, J. L., Rumelhart, D. E., and the PDP research group (eds.) *Parallel distributed processing: Explorations in the microstructure of cognition, Vol. 2: Psychological and biological models*. Cambridge, Mass: MIT Press.
- Said, E. (1985) 'Opponents, Audiences, Constituencies and Community', In Foster, H. (ed.) *Postmodern Culture*. pp.135-159, London: Pluto Press.
- Salaman, W. (2000) 'Review of Pitts, S. E. 2000 A Century of Change in Music Education: Historical perspectives on contemporary practice in British secondary school music', *British Journal of Music Education* 17 (3) pp. 305-308.
- Sampson, E. E. (1989) 'The deconstruction of the self', In Shotter, J. and Gergen, K. J. (eds.) *Texts of Identity*. London Thousand Oaks and New Delhi: Sage.
- Sarbin, T. (1986) (ed.) *Narrative psychology: The storied nature of human conduct*. New York: Praeger.
- Saussure, F. de (1974) *Course in General Linguistics*. London: Fontana.
- SCAA, (1994) *Music in the National Curriculum Draft Proposals*. London: SCAA and HMSO.
- Schiller, F. (1794) *Letters on the Aesthetic Education of Man*. (Translated by Wilkinson, E. and Willoughby, L. A.) (1967) Oxford: Oxford University Press.
- Schon, D. (1983) *The Reflective Practitioner: How Professionals Think in Action*. Aldershot: Avebury.
- Schools Council (1968) *Enquiry One: Young School Leavers*. London: HMSO.
- Schools Council (1971) *Music and the Young School Leaver*. London: HMSO.
- Schools Council (1977-1978) *Time for Music Classroom Kits*. Leeds: Arnold, E. J.
- Schostak, J. F. (2002) *Understanding, designing and conducting qualitative research in education: framing the project*. Buckingham and Philadelphia: Open University Press.
- Schultz, B. D. and Oyler, C. (2006) 'We Make This Road as We Walk Together: Sharing Teacher Authority in a Social Action Curriculum Project', *Curriculum Inquiry* 36 (4) pp. 423-451.
- Schwadron, A. (1965) 'On relativism and music education', *Journal of Research in Music Education* 13 (3) pp. 131-135.
- Schwandt, T. A. (1998) 'Constructivist, Interpretivist Approaches to Human Inquiry', In Denzin, N. K. and Lincoln, Y. S. (eds.) *The Landscape of Qualitative*

Research: Theories and Issues, Thousand Oaks, London, New Delhi: Sage Publications.

Scott, D. (2000) *Realism and Educational research: New perspectives and possibilities*. London and New York: RoutledgeFalmer.

Scott, D. and Usher, R. (1996) (eds.) *Understanding Educational Research*. London and New York: Routledge.

Scruton, R. (1997) *The Aesthetics of Music*. London and New York: Oxford University Press.

Scruton, R. (2007) *Modern Culture* (3rd Edition) Continuum, London and New York.

Seale, C. (1998) (ed.) *Researching Society and Culture*. Thousand Oaks, London, New Delhi: Sage Publications

Seashore, C. E. (1938) *The Psychology of Music*. New York: McGraw Hill.

Seashore, C. E., Lewis, L. and Saetveit, J. G. (1960) *Seashore Measures of Musical Talents*. New York: The Psychological Corporation.

Sedgwick, D. and Sedgwick, F. (1996) *Art across the Curriculum*. London: Hodder and Stoughton.

Self, G. (1972) *New Sounds in the Classroom*. London: Universal.

Sharp, C. and Dust, K. (1997) *Artists in Schools*. London: Bedford Square Press.

Shibutani, T. (1955) 'Reference groups as perspectives', *American Journal of Sociology* 60 pp. 562-569 In Charon, J.M. (1939) (ed.) *Symbolic Interactionism: An introduction, An interpretation, A integration*. (1995 edition) London: Prentice-Hall Inc.

Shotter, J. and Gergen, K. J. (1989) (eds.) *Texts of Identity*. London Newbury Park, New Delhi: Sage Publications.

Shrauger, J. S. and Schoeneman, T. J. (1999) 'Symbolic Interactionist View of Self-Concept: Through the Looking Glass Darkly', In Baumeister, R. F. (ed.) *The Self in Social Psychology*. Philadelphia and Hove: Psychology Press, Taylor and Francis group.

Silverman, D. (1985) *Qualitative Methodology and Sociology: Describing the Social World*. Aldershot: Gower.

Silverman, D. (2004) (ed.) *Qualitative Methodology* (2nd edition) London: Sage Publications.

Silverman, D. (2005) *Doing Qualitative Research: A practical handbook* (2nd edition) London: Sage Publications.

- Silverman, D. (2007) *A very short, fairly interesting and reasonably cheap book about Qualitative Research*. Los Angeles, London, New Dehli, Singapore: Sage Publications.
- Simon, B. (1994) *The State and Educational Change*. London: Lawrence and Wishart.
- Siraj-Blatchford, I. and Siraj-Blatchford, J. (2001) 'Surveys and questionnaires: an evaluative case study', In MacNaughton, G., Rolfe, S. and Siraj-Blatchford, I. (eds.) *Doing Early Childhood Research – International Perspectives on Theory and Practice*. Buckingham and Philadelphia: OUP.
- Sloboda, J. (1982) 'Music Performance', In Deutsch, D. (ed.) *The Psychology of Music*. Academic Press pp. 479-496.
- Sloboda, J. (1983) 'The communication of musical metre in piano performance', *Quarterly Journal of Experimental Psychology* **35a** pp. 377-396.
- Sloboda, J. (1985) *The Musical Mind: The Cognitive Psychology of Music*. London: Clarendon Press.
- Sloboda, J. (1990) 'Music as a Language', In Wilson, F. and Roehmann, F. (eds.) *Music and Child Development*. MMB Inc.
- Sloboda, J. (1998) (ed.) *Generative Processes in Music: The psychology of performance, improvisation and composition*. London: Oxford Clarendon Press.
- Sloboda, J. and Howe, M. (1991) 'Biographical Precursors of Musical Excellence: An Interview Study', *Psychology of Music* **19** pp. 3-21.
- Sloboda, J. & Howe, M. (1999) 'Musical Talent and individual differences in musical achievement: A reply to Gagne 1999', *Psychology of Music* **27** (1) pp. 52-55.
- Sloboda, J., O'Neill, S. A. and Ivaldi, A. (2001) 'Functions of music in everyday life: an exploratory study using the experience sampling method', *Musicae Scientiae* **5** pp. 9-32.
- Small, C. (1977) *Music Society Education*. London: Calder.
- Small, C. (1990) *Music of a common tongue*. London: Calder.
- Small, C. (1999) 'Musicking-the meanings of performing and listening', *A lecture Music Education Research* **1** (1) pp. 9-22.
- Small, R. (2003) 'A Fallacy in Constructivist Epistemology', *Journal of Philosophy in Education* **37** (3) pp. 483-502.
- Smith, J. (1987) *Music Consultancy in Berkshire Schools*. Reading: Report for Berkshire County Council and Reading University.
- Smith, R. A. (1968) 'Aesthetic Criticism: The Method of Aesthetic', *Education Studies in Art Education* **9** (3) pp. 12-31.

Smith, R. and Manning, P. (1982) *Qualitative methods*. Cambridge USA, MA: Ballinger.

Smyth, J. (1991) *Teachers as Collaborative Learners*. Milton Keynes: Open University Press.

Sokal, A. and Bricmont, J. (1999) *Intellectual Impostures*. London: Profile Books.

Sosniak, L. A. (1985) 'Learning to be a concert pianist', In Bloom, B. S. (ed.) *Developing Talent in Young People*. pp. 19-67, New York: Ballantine.

Spruce, G. (1996) (ed.) *Teaching Music*. Milton Keynes: Open University Press.

Spruce, G. (2001) 'Music assessment and the hegemony of musical heritage', In Philpott, C. and Plummeridge, C. (eds.) *Issues in Music Teaching*. London and New York: RoutledgeFalmer.

Squire, L. R. (1987) *Memory and Brain*. New York: Oxford University Press.

Staiger, A. (2005) 'Hoes can be hoed out, players can be played out, but pimp is for life – The Pimp Phenomenon as Strategy of Identity Formation', *Symbolic Interaction* 28 (3) pp. 407-428.

Stalhammar, B. (2003) 'Music Teaching and Young People's own Musical Experience', *Music Education Research* 5 (1) pp. 61-68.

Stenhouse, L. (1975) *An Introduction to Curriculum Research and Development*. London: Heinemann.

Stenhouse, L. (1978) 'Applying Research to Education', Reprinted in Rudduck, J. and Hopkins, D. (eds.) *Research as a Basis for Teaching*. London: Heinemann Educational.

Stenhouse, L. (1979) 'Using Research Means Doing Research', In Dahl, H., Lynse, A. and Rand, P. (eds.) *Spotlight on Educational Problems: Festschrift for Johannes Sandven*. Oslo: Oslo University Press.

Stenhouse, L. (1982) 'The Conduct, Analysis and Reporting of Case Study in Educational Research and Evaluation', In McCormick (ed.) *Calling Education to Account*. London: Heinemann Educational.

Stenhouse, L. (1983) *Authority, Education and Emancipation*. London: Heinemann Educational.

Stenhouse, L. (1985) 'Action Research and the Teacher's Responsibility for the Educational Process', In Rudduck, J. and Hopkins, D. (eds.) *Research as a Basis for Teaching*. London: Heinemann Educational.

Storr, A. (1976) *The Dynamics of Creation*. Harmondsworth: Penguin.

Storr, A. (1992) *Music and the Mind*. London: Harper Collins.

Strauss, C. & Quinn, N. (1997) *A cognitive theory of cultural meaning*. Cambridge, New York and Melbourne: Cambridge University Press.

Struthers d'Reen, (1994) *What every teacher should know about Music for the National Curriculum*. London: Hodder & Stoughton.

Stryker, S. and Statham, A. (1985) 'Symbolic Interaction and role theory', In Lindzey, G. and Aronson, E. (eds.) *Handbook of social psychology Vol. 1* (3rd Edition), pp. 311-378, New York: Random House.

Swain, J. and Gillman, M. (2001) 'Narrative approaches to research', In French, S., Reynolds, F. and Swain, J. (eds.) *Practical Research: A guide for therapists*. pp. 220-233, London: Butterworth Heinmann.

Swain, J. and Clark, J. (2003) (eds.) *Enabling Relationships in Therapy and Care*. London: Heinmann.

Swann, W. B. (1983) 'Self-verification: Bringing social reality into harmony with the self', In Sul, J. and Greenwald, A. (eds.) *Psychological perspectives on the self Volume 2*. pp. 33-66, Hillside NJ: Erlbaum.

Swann, W. B. (1985) 'The self as architect of social reality', In Schlenker, B. (ed.) *The self and social life*. pp. 100-125, New York: McGraw-Hill.

Swanwick, K. (1968) *Popular Music and the Teacher*. Oxford: Pergamon.

Swanwick, K. (1979) *A Basis for Music Education*. London: Routledge.

Swanwick, K. (1983) 'Some observations on research and music education', *International Journal of Music Education*

Swanwick, K. (1988) *Music, Mind and Education*. London and New York: Routledge.

Swanwick, K. (1992) *Music Education and the National Curriculum*. London: Institute of Education University of London, Tufnell Press.

Swanwick, K. (1994) *Musical Knowledge: Intuition, Analysis and Music Education*. London and New York: Routledge.

Swanwick, K. (1996) 'The relevance of research in music education', In Plummeridge, C. (ed.) *Music Education: Trends and Issues*. London: Institute of Education University of London.

Swanwick, K. (1998) 'Music Education before the National Curriculum', In Spruce, G. (ed.) *Teaching Music*. pp. 21-46, London and New York: Routledge.

Swanwick, K. (1999) *Teaching Music Musically*. London and New York: Routledge.

Swanwick, K. (2001) 'An Overview In BERA Mapping Music Education Research in the UK', *BERA Music Education Review Group*, Southwell Notts: BERA.

- Swanwick, K. and Tillman, J. (1986) 'The sequence of musical development: a study of children's composition', *British Journal of Music Education* 1 (2) pp. 153-171.
- Sweet, S. (1999) 'Understanding Fraternity Hazing: Insights from Symbolic Interactionist Theory', *Journal of College Student Development* 40 (4) pp. 355-365.
- Tarrant, M., North, A. C. and Hargreaves, D. J. (2002) 'Youth identity and music', In MacDonald, R. A. R., Hargreaves, D. J. and Miell, D. E. (eds.) *Musical Identities*. pp134-150, Oxford and New York: Oxford University Press.
- Taylor, C. (1989) *Sources of self*. Cambridge USA MA: Harvard University Press.
- Taylor, H. (1991) *Collaborative Inset in Primary School Music: Participants' Perspectives*. Northumbria University MA thesis unpublished.
- Taylor, H. and Clark, J. (1999a) 'QCA Level Seven-ness for music teaching', *Paper for QCA* London: QCA.
- Taylor, H. and Clark, J. (1999b) 'Composition: An experiment in collaborative learning', *Paper presented at the International Conference for Research in Music Education*, University of Exeter, April 1999.
- Taylor, H. (2000) *PhD Proposal form RDCO2*. University of Northumbria at Newcastle upon Tyne.
- Taylor, H. and Clark, J. (2006) 'Turning their ears on – music and early years research', *NAME* 6 (18) pp. 17-20.
- Taylor, H. and Clark, J. (2007) 'Turning their ears on.....keeping their ears open' *Research Report for Youth Music – Early Years Strategic Projects Research*. London: Youth Music.
- Taylor, O. (1997) 'Student interpretations of teacher verbal praise in selected seventh and eighth grade choral classes', *Journal of Research in Music Education* 45 pp. 536-546.
- Thackray, (1974) *Music Education of Young Children*. Reading: University of Reading.
- Thiessen, D. (2006) 'Student Knowledge, Engagement, and Voice in Educational Reform', *Curriculum Inquiry*, 36 (4) pp. 345-358.
- Treacher, V. (1989) *Classroom Issues in Assessment and Evaluation in the Arts*. Reading: Berkshire LEA.
- Trehub, S., Schellenberg, E. and Hill, D. (1997) 'The origins of music perception and cognition: a developmental perspective', In DeLieu, I. and Sloboda, J. (eds.), *Perception and Cognition of Music*. pp. 103-128, Hove, UK: Psychology Press.

- Trevarthen, C. (1999) 'Musicality and the intrinsic motive pulse: evidence from human psycho-biology and infant communication', *Musicae Scientiae, Special Issue (1999-2000)*, pp. 155-215.
- Trevarthen, C. (2002) 'Origins of Musical Identity: Evidence from Infancy for Musical Social Awareness', In MacDonald, R., Hargreaves, D. and Miell, D. (eds.) *Musical Identities*. pp. 21-38, Oxford and New York: Oxford University Press.
- Triandis H. C. (1989) 'The self and social behaviour in differing cultural contexts', *Psychological Review* **96** pp. 506-520.
- Trotter Y. T. H. (1906) 'The Emotional Appeal in Instrumental Music', *Proceedings of the Musical Association*, 33rd Sess., pp. 81-104.
- TTA (1998) *Standards for the Award of Qualified Teacher Status*. London: DfEE (4/98)
- TTA (2000) *Revised Standards for the Award of Qualified Teacher Status*. London: DfEE.
- Upitis, R., Smithrim, K. and Soren, B. (1999) 'When Teachers Become Musicians and Artists: teacher transformation and professional development', *Music Education Research* **1** (1) pp. 23-36.
- Vernon, P. E. (1933) 'The Apprehension and cognition of music', *Proceedings of the Musical Association*, Session LIX.
- Vidich, A. and Lyman, S. (1998) 'Qualitative Methods: Their History in Sociology and Anthropology', In Denzin, N. and Lincoln, Y. S. (eds.) *The Landscape of Qualitative Research: Theories and Issues*. Thousand Oaks, London, New Delhi: Sage Publications.
- Vulliamy, G. (1977) 'Music as a case study in the 'New Sociology of Education'', In Shepherd, J., Virden, P., Wishart, T. and Vulliamy, G. (eds.) *Whose Music? A Sociology of Musical Languages*. London: Latimer New Dimensions.
- Vulliamy, G. and Shepherd, J. (1984) 'Sociology and Music Education', *British Journal of Sociology of Education*. **5** pp. 57-76 and pp. 225-230.
- Vygotsky, L. (1978) *Mind in Society*. Cambridge: Harvard University Press.
- Walker, R. (1989) *Doing Research: A handbook for teachers*. (2nd edition) London: Routledge.
- Webb, R. (1992) (ed.) *Practitioner Research in the Primary School*. London and New York: Falmer Press.
- Wideen, M. and Andrew, I. (1987) (eds.) *Staff development for school improvement*. London and New York: Falmer Press.
- Wenger, E. (1998) *Communities of Practice: learning, meaning and identity*. Cambridge: Cambridge University Press.

- Weinstein, C. S. (1990) 'Prospective elementary teachers' beliefs about teaching: implications for teacher education', *Teaching and Teacher Education* 6 pp. 279-290.
- White, J. (2003) 'Dumbing down educational research: a response to John Wilson', *Educational Research* 45 (2) pp. 135-136.
- Williams, R. (1958) 'Culture is ordinary', In Gray, A. & McGuigan, J. (eds.) (1993) (1997 edition) *Studying Culture: An introductory reader*. chapter 1, London: Arnold of Hodder Headline Group.
- Williams, R. (1971) *The Long Revolution*. Harmondsworth: Penguin.
- Williams, R. (1977) *Marxism and literature*. London: Oxford University Press.
- Willig, C. (1998) 'Social Constructionism and revolutionary Socialism: A Contradiction in Terms?', In Parker, I. (ed.) *Social Constructionism Discourse and Realism*. London, Thousand Oaks and New Delhi: Sage Publications.
- Willis, P. (1990a) *Common Culture*. Milton Keynes: Open University Press.
- Willis, P. (1990b) *Moving Culture*. London: Calouste Gulbenkian Foundation.
- Wilson, J. (2003) 'Dumbing down educational research', *Educational Research* 45 (2) pp. 119-127
- Wilson, J. (2003) 'Reply by John Wilson', *Educational Research* 45 (2) pp. 141-142.
- Wing, H. D. (1948) (revised 1962) *Standardised Tests of Musical Intelligence*. Windsor: NFER.
- Winter, R. (1982) 'Dilemma Analysis, A contribution to Methodology for Action Research' *Cambridge Journal of Education* 12 (3) pp. 161-174.
- Winter, R. (1988) 'Fictional-Critical Writing: An Approach to Case Study Research by Practitioners and for In-service and Pre-service Work with Teachers', In Nias, J. and Groundwater-Smith, S. (eds.) *The Enquiring Teacher: Supporting and Sustaining Teacher Research*. Lewes and Philadelphia: Falmer Press.
- Witkin, R. W. (1974) *The Intelligence of Feeling*. London: Heinemann.
- Witkin, R. W. (1998) *Adorno on Music*. London and New York: Routledge.
- Wittgenstein, L. (1953/1972/1978) *Philosophical Investigations*. (Translated by Anscombe, G. E. M.) (1st edition 1953) Oxford: Basil Blackwell and Mott Ltd.
- Wittgenstein, L. (1980) *Culture and Value*. Oxford: Basil Blackwell.
- Wolcott, H. F. (1992) 'Posturing in qualitative inquiry', In LeCompte, M. D., Millroy, W. L. and Preissle, J. (eds.) *The handbook of qualitative research in education*. pp. 3-52, New York: Academic Press.

Woodford, P. (2002) 'The social construction of music teacher identity in undergraduate music education majors', In Colwell, R. and Richardson, C. (eds.) *The new handbook of research on music teaching and learning*. pp. 675-694, Oxford: Oxford University Press.

Woodford, P. (2005) *Democracy and Music Education, Liberalism, Ethics, and Politics of Practice*. Bloomington: Indiana University Press.

Woods, P. (1996) *Researching the Art of Teaching: Ethnography for Educational Use*. London: Routledge.

Yin, R. K. (1981) 'The Case Study as a Serious Research Strategy', *Knowledge: Creation, Diffusion, Utilisation* 3 pp. 97-114.

Yin, R.K. (1983) *The Case Study Method: an annotated bibliography*. Washington DC: Cosmos.

Yin, R. K. (1989) *Case Study Research: design and methods*. (2nd Edition), Newbury Park and London: Sage Publications.

Yost, D. S., Sentner, S. M., and Forlenza-Bailey, A. (2000) 'An examination of the construct of critical reflection: Implications for teacher education programming in the 21st century', *Journal of Teacher Education* 51 pp. 39-54.

Young, S. and Glover, J. (1998) *Music in the Early Years*. London: Falmer Press.

Young, V. (1996) 'Issues in staff development: the school experience', In Hayes, D. (ed.) *Debating Education: Issues for the New Millenium?* Canterbury: Canterbury Chirst Church College.

Young, V. (1999) 'Continuing Professional Development', In David, T. (ed.) *Teaching young children*. chapter 11, London: Paul Chapman.

Young, V. (2001) 'Teacher development in music', In Philpott, C. and Plummeridge, C. (eds.) *Issues in Music Teaching*. London and New York: RoutledgeFalmer.

Yourn, B. R. (2000) 'Learning to teach: Perspectives from beginning music teachers', *Music Education Research* 2 pp. 181-192.

Zeichner, K. Tabachnick, B. and Densmore, K. (1987) 'Individual, Institutional and cultural influences on the development of teachers' craft knowledge', In Calderhead, J. (ed.) *Exploring Teachers' Thinking*. pp. 21-59, London: Cassell Education.

Zizek, S. (1991) *For They Know Not What They Do: Enjoyment as a Political Factor*. London: Verso.

7.1 Websites accessed

Arvay, M. *Struggling with Re-Presentation, Voice and Self in Narrative Research*

URL: <http://www.educ.uvic.ca/connections.Conn98/arvay.html> [Jan 2005]

Davies, B. and Harre, R. *Positioning: The discursive production of selves*

URL: <http://www.massey.ac.nz/~Alcock/position/position.htm> [April 2003]

Drapeau, M. (2002) *Subjectivity in Research: Why Not? But...*

URL: <http://www.nova.edu/ssss/QR/QR7-3/drapeay.html> [Aug 2004]

Fletcher, S. (1999) *A Role for Visualization in the Education of Pre-service Teachers?*

URL: <http://www.bath.ac.uk/~edssif/aera1999roleorv.htm> [Aug 2003]

Gergen, KJ (1998) *Narrative, Moral Identity and Historical Consciousness: A social constructionist account*

URL: <http://www.swarthmore.edu/SocSci/kgergen1.html> [Jan 2005]

Gergen, K J *The Place of Psyche in a Constructed World*

URL: <http://www.swarthmore.edu/SocSci/kgergen1/manu.html> [Apr 2003]

Gergen, K J *Social Theory Context: Relational humanism*

URL: <http://www.swarthmore.edu/SocSci/kgergen1/text9.html> [May 2004]

Gergen, K J *Constructionist Dialogues and the Vicissitudes of the Political*

URL: <http://www.swarthmore.edu/SocSci/kgergen1/text7.html> [July 2003]

Gergen, K J and Gergen, M M. *Towards a Cultural Constructionist Psychology*

URL: <http://swarthmore.edu/SocSci/kgergen1/tccp.html> [Aug 2003]

Gillard D. (2006) *The Hadow Reports: an introduction*

URL: <http://www.dg.dial.pipex.com/articles/educ27.shtml> [Oct 2007]

Hargreaves, D. J., Lamont, A., Marshall, N., and Tarrant, M. Oct 2002 Young people's music in and out of school: A study of pupils and teachers in primary and secondary schools.

URL: <http://www.keele.ac.uk/depts/ps/ResearchReport.htm> [Sept 2004]

Potter, J (1996) *Discourse Analysis and Constructionist Approaches: Theoretical background*

URL: <http://www.1boro.ac.uk/departments/ss/depstaff/staff/bio/Jppages/Richards on%20Handbook> [Aug 2004]

Shotter, J. *Social Constructionism and 'Providential Dialogues'*

URL: <http://www.massey.ac.nz/~alcock/virtual/provide.htm> [Nov 2004]

Socor, B J. *The Self and its Constructions: A narrative faith in the postmodern world*

URL: http://www.iona.edu/academic/arts_sci/orgs/narrative/SOCOR.HTM [Feb2006]

APPENDICES

Not Musical Enough: Primary school student teachers' 'situated self referencing' of a musical self for teaching

Helen Vivienne Taylor

**Appendices for thesis submitted
in partial fulfilment of the
requirements of University of
Northumbria at Newcastle for the
degree of Doctor of Philosophy**

Volume 2 of 2

December 2007

Contents of Appendices

Content	Page
<i>Appendix One</i>	3
Year one course outline, assessment and audit	4-8
Generalist Standards Profile Booklet	9-12
<i>Appendix Two</i>	13
Year two course outline, assessment and audit	14-21
<i>Appendix Three</i>	22
Year three course outline, assessment and audit	23-28
<i>Appendix four</i>	29
Level Seven definition and paper to QCA	30-33
<i>Appendix five</i>	34
Initial Group interview – Student’s definition of ‘being musical’	35-37
<i>Appendix Six</i>	38
Claire’s Story (details of page numbers on page 38)	39-80
<i>Appendix Seven</i>	81
Dawn’s Story (details of page numbers on page 81)	82-114
<i>Appendix Eight</i>	115
Ellen’s Story (details of page numbers on page 115)	116-159
<i>Appendix Nine</i>	160
Jackie’s Story (details of page numbers on page 160)	161-202
<i>Appendix Ten</i>	203
Michelle’s Story (details of page numbers on page 203)	204-243
<i>Appendix Eleven</i>	244
Paula’s Story (details of page numbers on page 244)	245-281
<i>Appendix Twelve</i>	282
Terri’s Story (details of page numbers on page 282)	283-318
<i>Appendix Thirteen</i>	319
Group Presentation of Year two composition Process	320-331
<i>Appendix Fourteen</i>	332
Notes from Improvisation Discussion	333-334
<i>Appendix Fifteen</i>	335
Structured Eavesdropping Prompt Notes	336
Structured Eavesdropping Transcript	337-341
Group Discussion After Structured Eavesdropping	342-344
<i>Appendix Sixteen</i>	345
Ethical guiding principles	346-347
Detailed Discussion of Ethical Process	348-362
Discussion of Reliability, Bias and Validity	363-368
<i>Appendix Seventeen</i>	369
Chronology of students’ attendance at primary and secondary school	370

Appendix One

Course Details

Music Course Year One

Assessment

Year One Audit

Music Generalist Profile Booklet

MUSIC – Year One Course

Module Title: Art and Music in Primary Practice 1

Taster Unit (1.5) Year One All Students

Sessions: Eight music 3hrs each

TTA Standards mapped in this unit were all working towards as this was a 'taster' not a 'generalist' unit. It included the whole cohort containing Music 'specialists', music 'generalists' and students who would not take the subject after the 'taster' unit. Students with previous experience and subject knowledge in music, who were not going to be 'specialists' or take the 'generalist' route could, through the use of the 'generalist' profiles and extra personal development in the subject in their own time, reach the 'generalist' standards. Two groups had music while two groups had art and the groups changed over after four sessions.

Music: Two blocks of 4 sessions each **Art:** Two blocks of 4 sessions each

1st Block Planning, teaching & managing

Music Groups 3&4 Wks 5, 6, 7 & 8

Art Groups 1&2 Wks 5, 6, 7 & 8

Music Groups 1&2 Wks 10, 11, 12 & 13

Art Groups 3&4 Wks 10, 11, 12 & 13

TTA Standards A2a,b some 2g, 2c, 3a – B4a

2nd Block Progression & assessment

Music Groups 4&3 Wks 14, 15, 16 & 20

Art Groups 2&1 Wks 14, 15, 16 & 20

Music Groups 2&1 Wks 21, 22, 23 & 24

Art Groups 4&3 Wks 21, 22, 23 & 24

Overview of Sessions:

Students engaged practically in the sound media, music elements and conventions in each session. Subject and pedagogic knowledge and issues were discussed in relation to the practical work and relevant texts and documentation.

First block of four sessions

Planning, teaching and managing.

Wk 5 Session 1
& Wk 10

Part 1 Whole cohort - Introduction to:
the unit and serial placement;
art and music education;
introduction to profiling;
introduction to assignment.

Part 2 Music groups - Introduction to:
practical engagement with music media;
elements and conventions;
planning & organising music referring to the Music N.C.

Intersessional Task: Using profile consider own music knowledge. Using Music N.C. map session to Programmes of Study.

Wk6 Session 2
& Wk1

Planning and managing music lessons;
Music aims, learning outcomes and
pedagogic issues;

Health and safety issues;
SEN and differentiation issues.

Intersessional Task: As for 1 & read planning booklet, raise questions. Start planning short lesson for session 4.

Wk7 Session 3
& Wk12
Various planning models & frameworks;
Integration of composing, performing,
listening and appraising;
Pitch games and compositions;
Organisation and control issues.

Intersessional Task: As for sessions 1 & 2.

Wk8 Session 4
& Wk13
Students teach their peers prepared
music activities;
Evaluation of activities as teachers and
learners;
Subject and pedagogic knowledge issues.

Intersessional Task: Evaluate own teaching and lesson plan. Using profile
consider pedagogic knowledge.

Wk 9 *Directed Study Week* task in art & music ICT in small groups.

Second block of four sessions

Progression and assessment.

Wk 14 Session 5
& Wk 21
Part 1 - Whole cohort.
Introduction to Progression and assessment in art
and music;
Briefing on Serial Placement in schools;
Discussion as preparation for writing the
assignment.

Part 2 - Music groups.
Progression from Desirable Learning Outcomes,
KS1 & KS2;
Strands in Programmes of Study, End of KS
Statements, relevant documentation & proposed
level descriptors.

Intersessional Task: Read Assessment booklet and End of Key Stage
Statements. Consider progression of session activities. Wk14 read serial
placement booklet. Wk 21 ongoing serial placement preparation.

Wk 15 Session 6
& Wk22
Assessment issues, skills, strategies and
organisations;
Assessing of, and being assessed by, peers;
Progression issues from practical work;
Starting to devise an observation schedule related
to National Curr. & End of Key Stage Statements;
Consideration of proposed level descriptors.

Intersessional Task: Read articles. Assessors and learners consider issues
for session 7 discussion. Wk 22 ongoing SP preparation.

Wk 16 Session 7
& Wk 23

Discussion of assessor issues from session 6
Wk 16 Devising of observation schedule to pilot
on serial placement; Wk 23 discussion of
observations made on serial placement;
Issues relating to serial placement;
Discussion of Progression and Assessment from
readings;
Progression in notations.

Intersessional Task: Finish devising observation schedule. Wk 16 Using
serial placement booklet start to consider issues for Serial Placement. Wk 23
Ongoing Serial Placement preparation.

Wk 20 Session 8
& Wk 24

- 1) Published schemes;
- 2) Cultural issues;
- 3) Planning, progression and progression and
assessment issues from 1 & 2;
- 4) Wk 20 Serial placement issues;
- 4) Wk 24 Profiling update.
- 5) Assignment discussed.

Intersessional Task: Wk 20 Serial placement preparation. Wk 24 ongoing
Serial Placement preparation. Whole cohort - Wks 24, 25, 26, 27 Profiling
update.

Serial Placement in Schools

Wk 20 Serial Placement starts for five half days (Wed.)

Wk 24 Last week of serial placement.

Students in groups of 4 per class had one preparation half day and 4
teaching half days. Each student had to lead one art and one music session,
formally observe/assess one art and one music session and support peers in
the other sessions. One file per group was produced with joint plans and
assessments but individual evaluations.

Wk 27 *Directed Study Week*

Ensure Serial Placement files and profiles were ready to hand in with the
assignment. Assignment tutorials were available as appropriate.

Wk 28 Monday Hand in assignment.

Assessment Year One

B.A. (Hons) Primary Education (QTS)

Module: Art and Music and Primary Practice 1

Title:

Set out rationales and justifications for medium term plans in both art and music for a specific age group. This should draw upon your knowledge and understanding of planning, teaching and assessing in both subjects. Your rationales and justifications must take account of all relevant documentation for art and music, including the National Curriculum or Desirable Learning Outcomes, and relevant literature in this field.

NB. Both subjects must be included in your discussion. Medium term plan for this assignment, we suggest, means approximately a half term's work. An outline of the medium term plans for art and music should be included in the appendices and NOT as part of the assignment.

Criteria

Your response should:

- 1 draw upon the University course work and serial placement;
- 2 relate to the relevant documentation, including the N.C. or DLO;
- 3 relate to the relevant literature in art and music education;
- 4 demonstrate your understanding of planning, teaching and assessing art and music;
- 5 be realistic for a medium term plan;
- 6 articulate rationales and justifications for art and music education;
- 7 make use of correct English and, through the use of ICT, be clearly presented.

Standards: Knowledge of the art and music N.C. or DLO.

Art and music planning, teaching & assessing.

Relevant current research, reports and issues.

Length: 2250 words

Submission date: Week 28 Monday by 4.00

Arts Education Team

Audit End of Year One

The Music Specialist Profile for those wishing to audit against this at the end of year one / start of year two

Yearly Learning Outcomes for Primary Education Music Specialist

Trainees

Year One

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a range of sound media used in primary schools;
- used the musical elements as stated in the N.C. for music in ways which could be used with children;
- been introduced to the musical conventions and started to develop their understanding of these;
- developed knowledge about specific composers and their related genre;
- an understanding of how to use source materials to support their own subject knowledge development.

Music pedagogy

From the work in the University and in school they will have:

- been introduced to music education and the N.C. for music and other relevant documentation;
- begun to understand the process of interpreting the N.C. for music to specific classroom situations;
- started to understand the integrated nature of programmes of study one and two in relation to the teaching of music;
- been introduced to planning, organising and managing music in the primary classroom and tried this with groups;
- been introduced to monitoring, assessing, recording, reporting and progression of music in the primary classroom;
- an understanding of the process of applying their subject knowledge to work with children.

Subject leader and curriculum co-ordinator roles

Trainees will be aware, from their school placement, of:

- subject co-ordinators;
- some of the documentation that they produce in schools for planning and schemes of work in music.

Through the presentation of their research into a composer to their peers they will have started the process of:

- disseminating ideas to a range of audiences.

Philosophy of music education

They will have started to consider:

- the type of musician and music teacher they wish to be;
- the differences between 'teacher performer' or 'teacher facilitator' philosophies.

Personal and professional profiling

They will have started:

- the processes of analysing their strengths and weaknesses in the areas stated above;
- the development of an action plan for future development.

The profile will have many gaps at this stage particularly within the subject leader and philosophy sections.

Music Generalist Standards Profile Booklet

Introduction:

The purpose of this document is to enable you to monitor, reflect upon and document your learning in music education as prospective primary school teachers. The document provides you with the framework through which to manage this monitoring and reflection. The music standards are mapped to the TTA standards for Newly Qualified Teachers and are provided for your information.

The standards are set out in terms of the areas required of a **generalist** class teacher. You can use this profile to map your development to **generalist level** whilst at the University and into your teaching career to develop your understanding further. It is important that you continue to profile your development in music during your three years of study in the university and on your placements.

This, read in conjunction with the BA (Hons) QTS Primary Education Art and Music Information Booklet, gives you all the information you need to undertake this mapping process towards your exit profile at the end of year three.

At the end of the document there is a framework to enable you to reflect upon, and set targets in your music skills, knowledge and understanding in subject knowledge and pedagogic knowledge. We recommend that you create your own profile on disk. Through this process you will become familiar with the statements and able to analyse your own learning using the framework at the end of this document. Printouts of your profile can be used in discussion with your professional tutor towards your overall profile, reference and career entry profile.

Music Generalist Standards Profile Booklet

Mapping against the TTA standards

As a generalist teacher in music you need to continue to develop your knowledge, skills and understanding in relation to music and the teaching of music. To enable you to achieve this you need to:

- Have knowledge and understanding of the relevant National Curriculum documentation in relation to music;
- Be able to both raise and answer questions about music making in an informed manner;
- Understand progression in music from early years to KS 1 and KS 1 to KS2, and in relation to all relevant and current documentation;
- Understand pupils' most common misconceptions and mistakes in making and appreciating music;
- Be familiar with subject-specific health and safety requirements in music sessions, and plan lessons to avoid potential hazards;
- Have a working knowledge of ICT and music and understand the contribution that ICT makes to the subject;
- Apply the above to the process of planning for and managing pupils' progress in music;

- Be able to monitor pupils' progress and collect evidence to make both formative and summative assessments for a range of purposes and audiences.

Opportunities to achieve these standards are created through the taught aspects of the University units, your assessed work, your directed tasks, your independent study, the Arts serial placements and all three of your block placements.

Music Generalist Standards Profile Booklet

Music Subject Knowledge:

Music Conventions

- Develop an understanding of the music conventions of composing, performing and listening as frameworks for exploring music with children.
- Develop an understanding of at least one of these music conventions in more depth through personal exploration and an understanding of application with children.

Sound Media, appropriate to primary education

- Develop your confidence and competence in using a range of music sound media.
- Experience practically a variety of music sound media, including ICT generated.

Music Elements and Vocabulary

- Develop a secure knowledge of the music elements as stated in the National Curriculum for music.
- Develop an ability to use appropriate technical and expressive vocabulary to talk about, analyse and reflect upon music which also draws upon:
 - The music elements; and
 - Comparisons with other musicians' works; to

Describe (What do you see and hear?);
 Analyse (How are things put together?);
 Interpret (What is the musician trying to say?);
 Judge (What do you think?).

Musical Technical Skills appropriate to the primary school context.

- Development of basic skills in a range of appropriate sound media and the handling of the music elements.
- Appropriate technical skills in relation to practical music making, with opportunities through independent study, to develop either across a range or develop one aspect in more detail.
- Use of ICT in music education.

Music Generalist Standards Profile Booklet

Music Pedagogy

Music Documentation

- Have a developing knowledge and understanding of the relevant music documentation, including statutory requirements.

Planning, Managing and Teaching

- Be able to devise a progressing music curriculum in the short, medium and long term for your class.
- Have an ability to plan for, organise and teach the music conventions.
- Be able to devise appropriate activities, including the use of ICT, to develop the aims and objectives of your music curriculum.
- Develop an understanding of differentiation and the range of needs of children in relation to music education.
- Have an ability to answer and generate appropriate questions to progress children's skills, knowledge and understanding in music.
- Have an ability to help the children research musicians from their own and other cultures and eras and use this to develop their own work.
- Be able to devise, collect, organise and use appropriate resources to support the delivery of the music curriculum.

Monitoring, assessing, recording, reporting and evaluating

- Have an ability to monitor and integrate assessment, both formative and summative, into the teaching and learning cycle of music for your class.
- Have an ability to develop and incorporate children's self assessment of music into the learning cycle.
- Have an ability to collect, collate, analyse and utilise evidence of pupils' learning in music.
- Have an ability to reflect on, and evaluate, your music teaching judged against your own aims and objectives, pupils' learning and the requirements of the music National Curriculum.
- Communicate and report pupils' progress and achievement to the pupils and a range of audiences.

Health and Safety

- Understand issues of health and safety in relation to teaching music.

Roles

- Develop an awareness of the different roles and responsibilities for music of the generalist teachers, specialist teachers and curriculum co-ordinators.

Policy and Documentation

- Develop an understanding of the role of music in the primary curriculum.
- Be able to interpret, adapt and use whole school arts documentation in relation to your chosen age phase and music.
- Be able to use, monitor effectiveness and adapt, arts assessment documentation for your chosen age phase and music.

Reporting to, liaison with, a wider audience

- Understand the process of reporting to, and supporting, the subject leader and/or curriculum co-ordinator in music.
- Understand the process of reporting on music across your age phase internally and externally to a range of audiences.

Music Generalist Standards Profile Booklet

Professional Development

- Continuing personal professional development in music particularly in subject knowledge and pedagogic knowledge.

Philosophy of Music Education

- Develop an increasing awareness of some of the current perspectives and debates relating to music education.
- Develop and start to articulate a philosophy of music education.
- Understand the relationship between your own developing philosophy and your own practice in music teaching.
- Articulate, clearly, your aims and objectives in your music teaching to a range of other audiences.

Professional Development

Towards becoming a Newly Qualified Teacher:

- Systematically collect evidence, through your professional development log and profiles, of your learning in music education. You need to consider this in two strands of subject knowledge and pedagogic knowledge.
- Develop an ongoing awareness of your own professional development needs in music through the reflection and analysis of your strengths and weaknesses.

Music Generalist Standards Profile Booklet Profile Sheet

This profile sheet provides a structure through which you can organise the profiling of your developing skills and understanding in relation to both subject and pedagogic knowledge. It enables you to set targets and consider the development that you might want or need to make in the future.

	Areas of Strengths	Areas of Competence	Areas for further development	Action Plan Self / Others
Subject Knowledge				
Pedagogic Knowledge				

APPENDIX TWO

Course Details - Year Two

Assessment

Audit End of Year Two

Year Two Generalist unit

MUSIC

Unit: Art and Music in Primary Practice 2

Generalist Unit (10 credits) Year Two

Sessions: All two hours in length - Three generic arts sessions - Four music workshops - Four art workshops - One individual tutorial.

One session of one hour duration as 'Introduction to serial placement in schools'.

After the taster unit, studied by the whole cohort in year one, students studied *either* art and music *or* history and geography to generalist standard. All students who specialised in art or music also studied the art and music generalist unit. The students who opt for art and music were divided into two groups.

Group S: contained all art and music specialist students.

Group G: contained students who were studying art and music to a generalist standard only and whose specialisms were in either English or maths or science.

The students studied equal numbers of workshops in art and music within this unit.

Music Component: Group S - Wks 6, 7, 8 & 10

Group G - Wks12, 13, 14 & 15

Overview of Sessions:

Students engage practically in the sound media, music elements and conventions in each music session. Subject and pedagogic knowledge and issues are discussed in relation to the practical work and relevant texts (written and musical) and documentation.

Ongoing issues through each music session:

Health and safety.

ICT, SEN and differentiation.

Systematic collection of evidence for reflection, assessment and evaluation.

Wk 5 Session 1
 Generic

Both Groups G and S

Introduction to:

unit aims and intentions;

profiling using 'Music generalist standards profiling booklet';

portfolios, learning logs, 'sketch' books etc;

progression and assessment issues of portfolios etc.;

serial placement in schools;

introduction to the assignment for this unit.

Intersessional Task: Starting personal portfolios, learning logs, music 'sketch' books. Update profile to hand in session 2.

In the four music sessions students worked on a 'mini' project. They considered the four conventions of improvising, composing, performing and listening. Subject knowledge and application to the primary school context related to each convention formed the focus.

Sessions 2 & 7
Group S Wk 6
& Group G Wk 12

Music Component mini project to compose using given words;
Guided whole group improvisation and composition;
Appropriate musical genre, techniques, elements, sound media and recorded extracts as they develop their ideas;
Use of 'sketch' books, learning logs etc.;
Individual profiles used as a basis for discussions;
Application of work for children.

Intersessional Task: Consider own learning and application of improvisation to the classroom using learning logs etc. and music National Curriculum, Desirable Learning Outcomes and relevant documentation.

Sessions 3 & 8
Group S Wk 7
& Group G Wk 13

Composition and programmatic music;
Appropriate musical genre, techniques, elements, sound media and recorded extracts;
Use of 'sketch' books, learning logs etc.;
Individual profiles used as a basis for discussions;
Application of work for children;
Discussion of issues from intersessional task.

Intersessional Task: Consider own learning and application of composition to the classroom using learning logs etc. and music National Curriculum, Desirable Learning Outcomes and relevant documentation.

Sessions 4 & 9
Group S Wk 8
& Group G Wk 14

Listening and continuation of composition;
Appropriate musical genre, techniques, elements, sound media and recorded extracts;
Use of 'sketch' books, learning logs etc.;
Individual profiles used as a basis for discussions;
Application of work for children;
Discussion of issues from intersessional task.

Intersessional Task: Consider own learning and application of listening to the classroom using learning logs etc. and music National Curriculum, Desirable Learning Outcomes and relevant documentation.

Wk 9 *Directed Study Week*

Prepare presentation to disseminate issues in subject and pedagogic knowledge from music projects to peers.

Sessions 5 & 10
Group S Wk 10
& Group G Wk 15

Performing and continuation of project;
Appropriate musical genre, techniques, elements, sound media and recorded extracts;
Use of 'sketch' books, learning logs etc.;
Individual profiles used as a basis for discussions;
Application of work for children;
Discussion of issues from intersessional task.
Recording of informal performances.

Intersessional Task: Consider own learning and application of performing to the classroom using learning logs etc. and music National Curriculum, Desirable Learning Outcomes and relevant documentation. Finalise presentation.

Wk 11	Session 6	Both Groups G and S
	Generic	Sharing of project work. Presentation of subject and pedagogic knowledge and issues.

Intersessional Task: Evaluate presentation skills in relation to session.
Update profiles in music subject knowledge.

Wk 16	Session 11	Both Groups G and S
	Generic	Preparation for block school placement; Planning, teaching, managing, assessing and progression; Formulation of questions for school visit; Devising art and music observation schedules; Assignment discussed.

Intersessional Task: Preparation for art and music aspects of block school placement. Specific art and music questions for school preparation visit.
Update of profiles in terms of art and music subject knowledge.

Wk 21	Session 12	Individual and small group tutorials as appropriate; Preparation for art & music on placement
-------	------------	--

Intersessional Task: Art and music aspects of block school placement preparation.

Wks 20, 22 - 26
One preparation week and five weeks teaching block placement.

Wk 27 *Directed Study Week*
Update profile in terms of subject and pedagogic knowledge in art and music in relation to block school placement. To be handed in Wk 29.

Wk 32	Session 13	Both groups G and S
		Preparation for serial placement. Discussion of assignment. Action plans from profiles handed in Wk29.

Intersessional Task: Serial placement preparation and continuing throughout the placement.

Tutorial support available Wks 36 to 39 for serial school placement and assignment.

Wks 36 -39 April /May (Thurs) Serial schools placement.
1 preparation half day 3 teaching half days.

In pairs each trainee:

- teaches at least one art and one music lesson;
- assesses in at least one art and one music lesson;

- takes account of the school and N.C. documentation and all relevant documentation;
- collects evidence of children's work;
- concentrates on progression and assessment;
- evaluates own work.

Each pair:

- leaves written feed back on three children's art and music work which could be used in discussion with parents.

Wk 40 *Directed Study Week*

Write a short paper, working in pairs/small groups, of issues arising from their serial school placement for dissemination to their peers.

Wk 39 Hand in assignment. (Details of the assignment follows)

Wk 41 Hand in serial placement files and updated profiles.

**Assessment - Year Two Generalist unit.
B.A. (Hons) Primary Education (QTS)
Unit: Art and Music and Primary Practice 2**

Title:

"Three kinds of teacher of the arts are needed in the primary schools: the generalist class teacher, confident enough to include the arts as part of a broad and balanced curriculum for all pupils; the specialist teacher able to offer practical expertise in one of the major art forms; and the curriculum leader capable of co-ordinating arts provision and staff development in the school as a whole."

{Para. 3.1 from *"The Arts in the Primary School: Reforming Teacher Education"* 1989 Calouste Gulbenkian Foundation.}

Drawing on your experience in the generic issues, music and art sessions, in schools and your reading so far, critically examine the above statement.

Criteria:

- A consideration of the roles in terms of professional development issues.
- An identification of your views on the teaching of the arts relating to the type of teacher you identify with.
- A critical discussion of the "three kinds of teacher" as set out on the accompanying extract (p. 7 from the reference above).
- The use of supporting literature and materials, including where appropriate, reference to the National Curriculum documentation.
- Coherence and development of the argument.
- Make use of correct English and, through the use of ICT, clearly present the assignment.

TTA Standards: Professional development and knowledge.
Understanding of current debates, reports and research.
Knowledge of art and music National Curriculum and relevant documentation.

Length: 1,500 words

Submission date: Week 39

Arts Education Team

Supporting Material for the Year Two Generalist Assignment

The teachers we need.

From: The Arts in the Primary School: Reforming Teacher Education

Calouste Gulbenkian Foundation, 1989

3.1 Three kinds of teacher of the arts are needed in primary schools: *the generalist class teacher* confident enough to include the arts as part of a broad and balanced curriculum for all pupils; *the specialist teacher* able to offer practical expertise in one of the major art forms; and *the curriculum leader* capable of co-ordinating arts provision and staff development in the school as a whole.

3.2 *The Class Teacher* should

- a) have a clear grasp of the educational role of the arts, an understanding of how children learn through the arts, and a knowledge of the different stages of a child's aesthetic development;
- b) be personally interested in, and familiar with, at least one or two art forms;
- c) be confident in encouraging creative work across the whole range of the arts;
- d) be able to recognise and evaluate the artistic quality in children's work.

3.3 *The Specialist Teacher* should, in addition to the skills and understandings of the generalist class teacher:

- a) be able to offer practical expertise in one of the major arts disciplines (eg art, music);
- b) be able to apply that expertise in support of non-specialist colleagues.

3.4 *The Curriculum Leader* should, in addition to the skills and understandings of the generalist class teacher,

- a) be fired by a personal enthusiasm for, and understanding of, the arts;
- b) be able to assist in the development of a comprehensive arts policy for a school;
- c) play an active role in staff development and the proper management of the arts curriculum;
- d) be a persuasive and articulate advocate for the arts with parents and governors.

Audit – End of Year Two

The Specialist Profile was available for the generalists to judge themselves against if they felt they had more music expertise than the using the '**Music generalist standards profile booklet**' asked of them. They were not expected to achieve this but some chose to use this as a sheet to analyse their own development in music.

Yearly Learning Outcomes for Primary Education Music Specialist Trainees

Year Two

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a wide range of sound media, including ICT, voice and as appropriate their own instrument;
- specifically developed skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development;
- used the musical elements as stated in the N.C. for music to develop their own compositions and to develop integrated ways in which these could be used with children;
- developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions started to explore the integrated nature of these for developing musical learning;
- developed increasing knowledge about a range of composers and their related genre through their research for their own compositions;
- developed their ability to use source materials to support their own subject knowledge development;
- begun to develop their abilities to reflect upon, evaluate and appraise their own and other's musical work.

Music pedagogy

From the work in the University and in school they will have:

- increased their understanding of music education and various approaches;
- a clear understanding of the N.C. for music and other relevant documentation;
- developed their abilities in the processes of interpreting the N.C. for music to a variety of classroom situations;
- developed their understanding of the integrated nature of programme of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this;
- planned, organised and managed music in the primary classroom for the whole class;
- started the monitoring, assessing, recording, reporting and progression of music in the primary classroom for their class on block placement;
- devised and trialled assessment and observation schedules in school contexts;
- increasingly developed their abilities of applying their subject knowledge to work with children.

Subject leader and curriculum co-ordinator roles

Trainees will be increasingly aware, from their serial and block placements and the work in the University, of:

- subject leaders and curriculum co-ordinators' roles;

- a range of documentation and related issues from the schools in terms of planning and schemes of work in music;
- issues relating to professional development from the INSET with the year three trainees;

Through the assessed presentation, of their development of skills in the media, they will have:

- increased their abilities of disseminating ideas to a range of audiences;
- developed materials to support a formal presentation.

Philosophy of music education

They will have continued to develop, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their:

- views of the type of musician and music teacher they wish to be;
- the differences in approaches to teaching music based on musical beliefs;
- understandings of the underlying philosophy in the National Curriculum documentation;
- analysis of the philosophies underpinning schools' documentation and approaches from the serial placement information.

Personal and professional profiling

They will have developed their skills in:

- analysing their strengths and weaknesses in the areas stated above;
- devising action plans for future development;
- producing needs analysis documentation for a specific purpose (INSET by Year Three trainees);
- the collection of evidence to support the analysis of strengths and weaknesses;
- understanding some procedures for deciding how and where to access support for their future development plans.

The profile will have some gaps at this stage mostly within the subject leader section.

APPENDIX THREE

Course Details – Year Three

Assessment

Audit - End of Year Three

Year Three Generalist Unit

MUSIC

Unit: Art and Music in Primary Practice 3

Generalist Unit (10 credits) Year Three

Sessions: Two hours each – Eight arts generic sessions - Three music workshops - Three art workshops. One tutorial.

This unit further developed the students from the taster unit, studied by the whole cohort in year one. Students who opted to study the art and music route through the degree to generalist standard had an art and music generalist unit in year two and a serial school placement to teach art and music. In year three, just as in year two, all students who specialised in art or music also studied the art and music generalist unit in year three. The students who opted for art and music were again divided into two groups.

Group S: contained all the art and music specialist students.

Group G: contained students who were studying art and music to a generalist standard only and whose specialisms were either in English or maths or science.

The students studied the same number of art and music workshops in this unit.

Music Component of the unit: Group S - Wks 6, 7 & 8

Group G - Wks 12, 13 & 14

Overview of Sessions:

Students engaged practically in the sound media, music elements and conventions in each session. Subject and pedagogic knowledge and issues in music education were discussed in relation to the practical work and relevant texts (written and musical) and documentation.

In school on the block placement students practiced their skills, knowledge and understandings developed from years one, two and this unit in year three. The students analysed their subject and pedagogic knowledge at the start of the year and developed action plans to work on areas for development through the rest of the course.

Ongoing issues through each music session:

Health and safety.

ICT, SEN and differentiation.

Systematic collection of evidence for reflection, assessment and evaluation.

Issues arising from intersessional tasks.

Wk 5	Session 1	Both groups
	Generic	Introduction to unit. Discussing 'gaps' in individual profiles. Progression and Assessment issues in music for assessment placement in wks 10 and 11. Introduction to assignment.

Intersessional Task: Updating profiles and devising action plan for this unit.

Music sessions Group S Wks 6, 7 & 8

Group G Wks 12, 13 & 14

Sessions 2 & 5
Group S Wk 6
& Group G Wk12

Mini projects.
Music conventions of recreating, performing and listening.
Interpretation of scores.
Developing a score for informal performance.
Discussion of subject knowledge related to above.
Discussion of application to the primary school context.

Intersessional Task: Using learning logs, music 'sketch' books etc. and National Curriculum and relevant documentation consider learning processes in music and the application to work for children.

Sessions 3 & 6
Group S Wk 7
Group G Wk 13

As for sessions 2 & 5

Intersessional Task: As for sessions 2 & 5

Sessions 4 & 7
Group S Wk 8
Group G Wk14

As for sessions 2 & 5
Sharing/showing and discussion of work.

Intersessional Task: As for sessions 2 & 5

Wk 9 Directed Study week Tutorials.

Intersessional Task: Prepare ideas in music related to assessment and progression for assessment placement wks 10 and 11. Continue work on profile particularly in relation to professional development and personal philosophies of music education.

Wks 12, 13 and 14 music workshops as above.

Wks 15, 20, 22, 23, 24, 25 and 26 are all generic arts (art and music) sessions with both groups.

Wk 15 Session 8 Guest speaker - talking about the co-ordinator's role
Generic

Intersessional Task: Consider issues from speaker's talk in relation to professional development. Work on consideration of personal philosophy of art and music education and the implications for their practice.

Wk 20 Session 9 Philosophies and key principles for art and music education. Assignment discussion.

Intersessional task: Find information on the web on current arts debates to be disseminated in session 10. Work on assignment.

Wk 22 Session 10 Issues in current arts debates.
Relating above to session 9.
Assignment discussion.

Intersessional Task: Write up own key principles derived from sessions 9 and 10. Finalise assignment and hand in wk 23.

Wk 23 Session 11 Needs analysis specialists interview generalist peers.

Intersessional Task: Generalists write up needs analysis for specialists. Update profiles in the light of the needs analysis and further consider their philosophies of art and music education.

Wk 24 Session 12 Discussion of needs analysis and identifying action plan for final placement.

Intersessional Task: Work on profile and action plan for final block placement.

Wk 25 Session 13 INSET by specialists to generalists

Intersessional Task: Consider support from INSET that can be used on Final Block Placement and how it would be adapted.

Wk 26 Session 14 Final audit and issues for block school placement
Both groups music teaching.

Wks 29 to 39 Final Block Placement in Schools
(Easter wks 34 & 35) One wk prep and eight weeks teaching.
Students teach both art and music regularly to their classes.

Wk 41 Tutorials Evaluation of block placement.
Finalise profile updated final placement aspects
Career entry and development profile.

Assessment - Generalist Year Three
B.A. (Hons) Primary Education (QTS)
Unit: Art and Music in Primary Practice 3

Title

Identify and critically discuss a set of key principles that you feel should form a justification for the central role of art and music in the primary curriculum and the implications of these for your own practice.

Criteria:

- Relate your discussion to key texts and the current arts in education debates.
- Relate your discussion to key issues explored on the course and in schools.
- Demonstrate a critical understanding of the key elements and issues in art and music education.
- Achieve clarity in your argument.
- You should make use of correct English. Through the use of ICT the assignment should be clearly presented.

TTA Standards: Underpinning philosophy of art and music education based on:

art and music pedagogic understandings;
art and music subject knowledge;
knowledge of the relevant documentation (N.C./DLO etc.);
understandings of research, current debates and reports;
understandings of professional development issues.

Length: 1,500 words

Submission date: Week 23

Arts Education Team

Audit – End of Year Three

At the end of the year three unit and prior to the final block placement the students used the **'Music generalist standards profile booklet'** to analyse their development, achievements and areas that still needed development. Some students chose to use the music specialists' end of year three learning outcomes to consider their progress.

Year Three

Yearly Learning Outcomes for Primary Education Music Specialist Trainees

Music subject knowledge

From the work on the course and in school trainees will have:

- handled and developed their skills with a wide range of sound media, including ICT, voice and as appropriate their own instrument;
- specifically developed further skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development;
- with increasing subtlety and for a range of musical ideas, used the musical elements, as stated in the N.C. for music, to develop their own compositions and to develop integrated ways in which these could be used with children;
- further developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions further explored the integrated nature of these for developing musical learning;
- developed an understanding of the convention of recreating and interpreting music;
- further developed knowledge about a range of composers and their related genre through their research for their own compositions;
- developed their ability to use an increasingly wide range of source materials to support their own subject knowledge development;
- developed their abilities to reflect upon, evaluate and appraise their own and other's musical work.

Music pedagogy

From the work on the course and in school they will have:

- a well developed understanding of music education and various approaches;
- a detailed understanding of the N.C. for music and other relevant documentation;
- further developed their abilities in the processes of interpreting the N.C. for music and relevant documentation to a variety of classroom situations;
- developed their understanding of the integrated nature of programmes of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this across various age groups;
- planned, organised and managed music in the primary classroom for the whole class and several age groups;
- developed the skills in the monitoring, assessing, recording, reporting and progression of music in the primary classroom for a range of age groups;

- devised assessment and observation schedules in school contexts and systematically collected evidence of children's learning;
- developed their abilities of applying their subject knowledge to work with children.

Subject leader and curriculum co-ordinator roles

Trainees will understand, from their serial and block placements and the work on the course, the issues related to:

- the subject leaders and curriculum co-ordinators' roles;
- the processes and procedures involved in devising documentation and policy documents for music;
- issues relating to professional development from the INSET they gave to year two and year three peers;

Through their regular opportunities to present their personal music learning and showing of musical compositions and skills development and the devising and implementation of INSET they will have:

- developed a range of strategies for disseminating ideas to specific audiences;
- developed a range of specific types of materials to support presentations in different situations and for different audiences.

Philosophy of music education

They will have developed, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their ability to articulate their:

- views of the type of musician and music teacher they wish to be;
- the differences in approaches to teaching music based on a range of musical beliefs;
- understandings of the underlying philosophy in the National Curriculum documentation and schools documentation;
- critical analysis of the philosophies underpinning documentation and approaches;
- personal philosophy and key principles which underpin their music teaching.

Personal and professional profiling

They will have further developed their skills in:

- critically analysing their strengths and weaknesses in the areas stated above;
- devising comprehensive action plans for future development;
- producing needs analysis documentation for their own needs and for peers, from interviews, to devise an INSET for year three generalist and year two specialist trainees;
- the collection and collating of a wide range of evidence to support the critical analysis of strengths and weaknesses;
- be able to decide how and where to access support for their future development plans and understand this process for supporting colleagues.

The profile may have some gaps at this stage which will be taken forward into the career entry profile for their development as Newly Qualified Teachers.

APPENDIX FOUR

Level Seven from TDA Standards 4/98

**Paper to QCA
by
Helen Taylor and Jim Clark
1999**

LEVEL 7 IN MUSIC

**Paper for Tony Knight (Head of Music QCA)
from
Helen Taylor and Jim Clark
Northumbria University**

QCA Level Seven-ness

In response to the initial discussions and the proposals put forward to the working group on level seven in music for ITT trainees, we feel it is important to consider carefully some of the underpinning principles and assumptions which might be construed from the proposals of the 20/1/98.

It is not clear whether these are exit targets statements or are entry tests? Testing what they already know rather than considering what they will be able to achieve by the time they leave a particular course of study? It seems to us that it is important that the final statements, the group agree as appropriate, are built on a firm basis of sound philosophy and reflect good practice in educating trainees to become effective primary teachers who can deliver the Music National Curriculum as part of their generalist class teaching.

There seems, in part of the statements offered, the idea that fundamental to a trainee's ability to teach music are specified 'skills' in the use of the voice as a musical instrument. We fear that this does not consider what good teachers actually do when teaching children and seems to perpetuate the notion that the teacher needs the skills of the performer rather than those of a generalist teacher of music.

The use of specific words needs to be carefully considered. 'Musics' in the proposal paper is perhaps referring to genre. If the word 'musics' is allowed to continue it is problematic as it gives the impression that some music has more value than others. Surely what is meant here is the opportunity to explore different musical genre including those from different eras and cultures?

Missing from the paper seems to be the development of the trainees' understanding of the musical art form which is central to the music education laid out in the National Curriculum documentation and which should therefore be central to the paper.

Evidence from the documentation:

How does the paper relate to:

- the N.C which is based on developing understanding and enjoyment as an art form? As the Report findings from phase two states "The Order is beginning to have a significant effect on curriculum provision - any change now could be counterproductive."
- the arts 5-16 A curriculum framework. In this document there is a clear framework laid out for the teaching and learning in the arts based on the ways of engaging, the processes, the relationship of process and product and the elements of learning. Whilst there are always minor differences of emphasis this document has had a very positive effect on the teaching of music.

- the Gulbenkian report "The Arts in the Primary School" was an important precursor to the work developed in the Arts in Schools Project.
- many writers from Paynter onwards have shown that by placing composition at the heart of the curriculum it is possible to develop in trainees a clear understanding and knowledge of the musical art form. Through such an approach trainee teachers, and therefore their pupils, can develop the necessary understanding of music to express their ideas. Whereas by placing the emphasis on skills acquisition trainees coming in with particular musical skills could consider that they have the appropriate knowledge and understanding to teach music effectively. They might consider that they would need to learn nothing about the philosophy of music education nor to develop fundamental understanding of the music art form.

Understanding the Art form of Music:

We feel that central to level seven-ness is for the trainees to have an understanding of the art form of music **sound, silence, time, space, tension, people** and how to use these elements to develop - performance, composition, improvisation, listening, recreating and appraising.

In the TTA document Career Entry Profile for Newly Qualified Teachers Standards for the award of Qualified Teacher Status June 1997 g. page 5 it states that teachers entering the profession should, "**for any non-core, non-specialist subject covered in their training**, have a secure knowledge to a **standard equivalent to** at least level 7 of the pupils' N.C."

The important word here is **equivalent** not that the trainee should have the same experience as pupils' level seven. It is N.Q.Ts as **teachers** of music that we need to be considering what level seven-ness might mean. Therefore the question is what understanding, knowledge and skills does a generalist teacher have to have to effectively teach pupils' across the primary age phase and how is this level seven-ness defined for teachers not pupils as in the National Curriculum?

The trainees should by the end of their courses be able to have gained an understanding of the art form of music. This is not a mechanistic skills based training but an education which enables the trainee to plan, teach, organise and assess music based on their subject knowledge related to the art form.

As stated above we consider the components of the music art form to be sound, silence, time, space, tension and people. The latter is important to include particularly in the light of the comments in the "Report of findings from phase 2 monitoring of National Curriculum Music "SCAA 96-97. It states in this report that with regard to "the musical resources; (understanding tends to remain at the instrument/voice level and does not include a recognition of the performers as part of the resource. This breadth of understanding is important when applying knowledge to the children's own work and understanding different musical traditions.)"

The trainees can be enabled to achieve this through a developed understanding of the building blocks of the music elements and how these relate to the conventions of composing, improvising, listening, recreating and performing. This will be achieved through developing their understanding

and skills in using continuous and critical appraisal of their work in relation to these elements and conventions.

Proposed Framework for Level Seven-ness

A fundamental principle upon which this should be achieved is our practice in initial teacher training. Our practice here should act as a model and reflect what should be happening in schools in terms of *good practice*. From this we should be developing good practice in our trainees. Attention should focus therefore on potential teachers' understanding the processes involved in learning and teaching in relationship to the above. This will be the **equivalent** of level seven for **teachers**.

Principles should be established with regard to:

- what constitutes effective music teaching and much of this is present in the National Curriculum for music and Expectations document, phase two report and NCC Arts in Schools Project
- differentiation in music education to be delivered by a) the generalist b) the generalist supported by the specialist c) by the specialist.
- generalists should be expected to deliver some parts across the whole music curriculum at KS 1 and 2. This need not be identical for each trainee although a percentage could be suggested. This would be linked to the newly qualified teachers' Career Entry Profile where strengths and weaknesses have to be identified. For example one trainee maybe able to teach composition across the Key Stages and in some depth but not be able to teach singing beyond year three without support.
- some areas at year five and six and gifted pupils across Key Stage Two may need to be taught by either the generalist with support from the specialist or just by the specialist.

Level seven statements for newly qualified teachers should consider the pedagogic principles behind the teaching of music and not focus upon skills which, as stated previously, gives the idea of the music teacher as performer to the children rather than teacher.

Statements should not heavily or explicitly state music skills in pitching vocally or instrumental skills or standardised notational skills. This latter approach could end in excluding many effective generalist teachers who have developed sound music education using alternative strategies which do not rely on their own ability to sing, play an instrument or read standardised notation.

We would suggest that the understandings necessary to teach at Key Stage one and two are:

- knowing the art form of music;
- having an enthusiasm for music;
- being able to talk about the particular genre which forms that teacher's own listening;
- knowing the elements and recognising their use in children's compositions and that of their own favourite genre and performers/composers.
- being able to devise a progressing music curriculum in the short, medium and long term for their class;

- being able to devise appropriate activities to develop the aims and objectives of their music curriculum which will improve the children's understanding in the music art form;
- the ability to generate appropriate questions to develop the above;
- the ability to organise tasks in improvising, composing, recreating, performing, listening and appraising;
- understanding of the integration of the attainment targets;
- the ability to help the children research music /musicians /composers /performers from their own culture and era and other cultures and eras;
- to enable the children to use their research and understandings in the above to develop their own performance /recreating /improvisation /composition /listening and continuous appraisal;
- to assess and evaluate their own work and that of their pupils;
- to enable the children to develop methods of self assessment and evaluation.

The Process of Monitoring Trainees' Achievement in ITT courses:

How to actually collect evidence and assess achievement of the above has to be built into the course and be practical, particularly given the staff to trainee ratios and the time constraints on both staff and trainees.

Courses need to obviously, as most are, be built around trainees' ongoing practical engagement and continuous appraisal which is fundamental to the requirements of the Programme of Study at Key Stage Three of the National Curriculum.

Therefore by the end of their course they should be able to demonstrate their ability to do the above in their Career Entry Profiles from evidence gathered throughout the course. This evidence should be used for ongoing formative support in the practical sessions of the course.

Evidence could be provided through:

1. schemes/lesson plans/assessment schedules and activities which they individually devise for work in schools;
2. trial peer teaching and as follow up work to tutor/ tutor teacher demonstration lessons;
3. the compulsory teaching of music on block school placements;
4. project work;
5. directed tasks;
6. assessed assignments based on practical presentations.

In conclusion we would want to suggest that the criteria that are finally produced to describe what can be recognised as appropriate for level seven-ness should bear in mind the above. Also that music needs to be for everyone and not an extra activity for those who can afford extra payment to receive it. It must remain an entitlement for all. To this end we need as many teachers as possible in the primary sector able to support children's development in this significant area of human experience.

APPENDIX FIVE

Transcript

Initial Group Interview

Students' defining

'Being Musical'

Start of Year Two Generalist Course

Group discussion –start of year two after first Art and Music generic session wk 5
with Claire, Ellen, Michelle, Terri, Jackie, Paula –
Interviewer Helen Taylor (HT)

Defining ‘Being Musical’

- 10 **HT** Thanks for staying behind to help me with the study. And thanks for letting me tape this discussion. As you all know I am trying to find out why you all say you’re not musical, even though I know you’ve all done things in music on the year one serial placement and in the workshops in year one. um..so when we talked about this at the end of the first year when I was asking you.. you know if you would be involved ..well let me do this study so and then someone asked me what did I mean by ‘musical’ and of course well I didn’t say what musical was then cos that is what I wanted to ask you what you all thought so here we are. I’ve got no preconceived ideas it is what you think....
- Jackie** umm but you do know what musical means so is it a test...(laughs) ...we have to get this right..(all laugh)
- HT** (laughing) not it’s not a test ...cheeky...as well you know and yes of course I have ideas about what being musical is but I don’t want to say because then it sort of it might change what you were going to say so you know I have trouble keeping quiet but I’m trying very hard today not to say much.. it’s not going very well so far (all laugh) So what do **you** think of when someone says ‘so and so’ is musical???
- 20 **Michelle** well I think you’ve got to be able to play an instrument
- Ellen** yes that’s for definite
- Jackie** yeah um..you see I agree you’ve got to be able to play and I don’t so I’m not
- HT** not what?
- Jackie** musical I’m not musical cos I don’t play an instrument I want to and I keep saying I’m gonna learn but it’s the time, fitting things in ..
- Paula** I think it’s more than playing an instrument cos - well I play the piano a bit but I wouldn’t say I’m musical it’s what you play and well for me how well you play. You’d have to ...
- 30 **Ellen** yes that’s the same for me ..you know I play, no well I used to play the piano
- Michelle** she’s good she can play don’t listen to her....(laughs)
- Ellen** No not well as Paula says you’ve got to be able to play well and not just rubbish
- Jackie** I can do chop sticks ... (all laugh)
(All agree can play chop sticks but it is in the rubbish spectrum)
- Paula** yeah but it’s being able to play the good stuff you know I had to learn this Chopin piece - it sounded great - it wasn’t that difficult at the start with the what are they called you know one after another
- HT** arpeggios
- 40 **Claire** see she’s (HT) musical - she knows what them things are (Mimes the fingers doing arpeggios)
- Paula** arpeggios so you only had to worry about one note at a time but it sounded impressive and me mam she thought I was really talented she’s easily impressed. ...(laughs) but you know what I mean ‘proper’ music.
- HT** what do you mean ‘proper’ music??
- Paula** Chopin and you know
- Ellen** yeah classical pieces Bach and –some I started for grade three it was a Mozart piece I never could do it ...I got into trouble I was always in trouble

with my piano teacher cos I couldn't do this piece and I had to change it to do the exam.

Jackie you see she's musical cos she's done exams alright she thinks she couldn't do that piece but she did music exams I never did nothing like that

Michelle me mam said I couldn't even play the recorder so

Terri I tried the recorder but it never sounded any good, well what I think is you see to be musical you have to be able to read music and play something like the piano umm like Paula and Ellen - so they must be able to read music too...?

10 **Paula** yeah but I don't read it fast and I've forgotten a lot

Ellen its being good at sight reading you know if someone puts the music in front of you and like Helen today - when we said how does this song go and you went and just played it from the book and

Michelle yeah (*others nod make agreeing noises*) and you didn't know it before - that is impressive you see I've always wanted to do that but

Terri it makes me think I'll never do this stuff cos I like singing with the kids but well

Claire yeah I like singing, I sing a lot but that doesn't make me musical does it

20 **Jackie** singing that's another thing you have to be able to sing well it doesn't have to sound ...(mimics opera style singing) ..that'd frighten the kids but its knowing what note to start on and well I'm all over the place if I don't know the song but I like singing with them (the kids)

Ellen yeah singing with the kids is great they love it

Terri they don't care if you don't do brilliant sounds you know you've got to have fun with them

Michelle & Jackie yes fun

Michelle it's got to be fun

30 **HT** can I bring you back to what it.. you know what does musical mean cos we're getting into doing music with the children a bit which well sorry is that what being musical is??

Claire well you see I've been listening and I sort of agree and sort of don't - you see I love singing and I play ...well when I say play I mean... I get a few chords out of the guitar

HT well that's playing the guitar??

Claire well no it's not- it's like Paula says it's how well you play.. so like I can sit with the kids and get them singing yeah singing along with me and I'm 'playing' if you like, playing the guitar but it's G, D, G, D (mimes strumming monotonously) Now you see that's not being a musician that's just really basic stuff..

40 **Terri** yeah basic you know the singing with the kids is great but it's nursery rhymes and well you (Helen) did that singing last year you know the thing we did in parts and we did it but that was only cos you were keeping it going and you could sing this part and this part and over here all of it well I couldn't do that..

(*others made agreeing noises*)

HT yes but I've been doing that for a long time..

Ellen see you told us about your.. you know when we were saying our 'stories' and you went to that famous music college and you've sung professionally now that's being a musician

50 **HT** umm I didn't really want to tell you about that but well ..because I was afraid umm I was afraid you'd think that but so umm is it about being able to perform then??

Claire could be but then I perform a bit you know singing in the folk clubs I've done that with some friends just small affairs but well I'm just on the

edge joining in with the others but then that's just folk songs ..no I think if someone says are you musical it means they expect you to know lots of the proper stuff and play really well and read proper notation not just chords things and that..

Paula Claire's right if someone asks then there's this well you wouldn't say yes unless you were grade 8 or something and could do all the theory ...

Michelle I think you have to have the talent you know there were these people at school they could just play anything and you knew they were musicians

10 **Jackie** the ones who were teacher's 'chosen ones' I wasn't it's like it's natural for them sort of born with it

Ellen like my sister she's really musical there's me struggling with this piano and this horrible teacher and she's like oh good it's violin today and I'm thinking I'm gonna be in trouble again yeah it's natural for her

Terri if you want to know what I think um well it's I'd say it's being able to play and read and sing and know all the composers and that's what people think if you say musical well that's what I think anyway.

20 **Jackie** umm I think Terri's right it's all the stuff you have to know umm you (pointing at HT) know loads of it (others making agreeing noises) there's so much and it's not like in English or Maths where we can all do that well you can learn it it's like in music you've gotta be born with it..

Claire When I was working at the school doing the projects people thought I was very arty and I did a lot of the singing because I knew more songs than the others so sometimes when you do music it's knowing a bit more than the others but I don't think I'm musical I just see it as fun and something the kids should have..

Ellen yeah the kids should have it but it's what the school thinks isn't it you know it's like Jackie said about we all do English and maths but music with all the composers....

30 **Michelle** and it's technical

HT technical??

Michelle playing an instrument it's technical skills you don't have to learn to do English or history or....

Paula It's on so many levels –playing, learning notation and theory, composing – what to listen to that's really hard if they ask in school about say a project on the Tudors what composers was that

Michelle I know madrigals we had to sing them in choir I tell you they're not in the top ten!! (all laugh).

40 **HT** perhaps we'll have to add some cool rhythms to them...(all laughing)
Thank you all of you I'll let you get your lunch sorry to keep you but that's been very interesting and I did try to keep a bit quiet!! I'll transcribe this and if you wouldn't mind checking what we've said would that be OK??
(All agreed) Thanks

APPENDIX SIX

Claire's Story

Data Extracts:

Initial Biography (39)

Entry Information (40)

Year one

Initial audit (41)

Serial Placement Report (42)

Extracts Assessed Block Placement Report (43)

End of Year Audit (44-45)

Year two

Initial Interview (46)

Observation/Field notes Composition project (47-49)

Presentation Composition project (50-51)

Claire Feedback Composition project (52)

Pre Placement Interview (53-56)

Extracts Assessed Block Placement Report (57)

Post Placement Interview (58-59)

Observation/ field notes Serial Placement teaching (60-61)

Feedback/discussion Serial Placement teaching (62)

Serial Placement Report (63)

End of Year Audit (64-65)

Year Three

Initial Interview (66-68)

Observation/Field notes - Recreating project (69)

Claire Feedback - Recreating project (70)

Pre Placement Interview (71-73)

Extracts Final Assessed Block Placement Report (74)

End of Year Audit (75-76)

Career Entry and Development Profile (77)

Final Interview (78-80)

CLAIRE'S STORY

Data in chronological order related to Claire

Starting biography

Student one (Claire)

10 Claire was brought up in a small rural community in the North of England. Her early years at school were very happy in the local village school. She always remembered being free to dance and sing and has enjoyed singing ever since. However her move to the secondary school was overwhelming because of the change in size. She enjoyed the PE and particularly swimming lessons which she found she was rather good at. She found the studies difficult but enjoyed drawing in art and the occasional dance lesson in PE. Music lessons were 'not for her'. At this time the guides were important to her and she was able to sing and perform with them. She left the school at 16 years with a view to working with children. She decided to train to be a Nursery nurse and qualified successfully. At this point she entered a period of her life that she has tried to put behind her. She was married for nine years and had two children.

20 Once she became divorced she decided to return to her chosen career and started working as a nursery nurse in special schools and later in mainstream schools. During this time she decided that she needed to take courses to improve her qualifications at first to support her in her job but later with a view to becoming a teacher. Her time at the special school was a particularly happy time when she found that her interests in the arts and swimming could also be of great benefit to children in her care. She took up the guitar again and started to sing again after her divorce. The schools she worked at as a nursery nurse were glowing in their praise of the way she had lead on arts projects, performances and many other displays with the children and colleagues. She was very keen to be able to specialise in art and follow the art and music generalist route through the degree when she came to interview and knew she wanted to work with the 3 to 7 year olds. At interview because of her lack of formal qualifications she was wrongly advised that she would not be able to specialise in art or music. She entered 30 the degree as a science specialist but after the initial audit in art and music which highlighted the problem of the qualifications she was supported in changing to specialise in art and to follow the art and music route from year two onwards. She had a very positive self image about her singing and guitar playing but did not consider herself to be 'qualified' in music and this notion of being qualified continued to be something she returned to throughout the degree course.

Application information

10 Late application Aug 23rd 2000 – Waiting to see if passed OU Science and Maths CATs units; 39 years of age, only applied to Northumbria, obtained English Lang O level grade C Domestic science O level grade C and Religious Studies CSE grade one; Qualified NNEB and SEN assistant, City and Guilds in Sports and Recreation and RSA in Exercise to Music; OU equivalent to GCSE in Science, Maths and Humanities; Been a Nursery Nurse for twelve years in Special school and mainstream A lot of experience in schools of planning, organising and delivering lessons in support of the teachers. Undertaken course in the arts, swimming and 'The Voices Foundation Professional Development Plan (Music)'. She states:
"My personal interests are wide and varied. I particularly enjoy hill walking, teaching exercise classes, playing the guitar and singing, gardening, aromatherapy, dance and drama, sewing and DIY."

References to support application

20 **Extracts from two references** from a Head teacher and a class teacher both in the special school where she was a NNEB.
Class teacher: Glowing report about her ability to support, adapt and her experience of dealing with a wide range of disabilities and behavioural difficulties in children.
"Claire's main strengths lie in her abilities in music, art, PE and drama; she took a leading role in a number of projects which brought her talents to the forefront.... Claire's ability to motivate the children to become involved in the projects was outstanding. Part of her role was to oversee musical and drama productions for the whole school."
Head teacher: Again a glowing report about her abilities to support children's learning and be fully involved in the life of the school and community.
30 "Claire made a particular impact upon the creative arts curriculum...and has outstanding strengths in this area. She took groups for music and movement and produced performances for assemblies and concerts. For an outside project Claire played a major part in the development of the singing and dance..."

Interview for a place on the degree

40 In her writing task she states:
"Other universities have not offered art and music as specialist subjects. These subjects I have a particularly natural flair for and would hope to focus on them during the three years."
On the interviewer's card:
"Natural talent for both art and music – no exams but able to teach art and music to children. Took on a large arts based project. Plays guitar and sings and has done a singing course."
"Wants to do Art as specialism –but no qualifications; a lot of experience, may have to go for Science as a specialism."
"Has experience and prefers to focus on 3-7 age"

Initial audit in year one
Claire Sept 2000

How do you feel about music and art?

I love what I can do – I do feel that I have a natural talent or flair – would love to learn more in both areas. I love to sing and play guitar. I've had singing and piano lessons. I enjoy visits to art galleries and theatre.

What factors have made/do make you feel like this about music and art?

- Societies and school
- -Guides

10 *Because art and music co-ordinators were not available in school I lead whole school for music sessions and school assemblies, Christmas concerts/Autumn festivals etc and we won prizes after a music and art project which I was heavily involved in. I have also completed Voices Foundation teacher development course and one in teaching music by rote and an OU course in Art History. I have been a member of a girls' choir, a folk choir and in a pantomime society.*

What are the issues for you in teaching music and art?

- I wanted to specialise in these subjects.
- 20 - because I've no qualifications I can't!!

What do you think are the aspects of music and art that will either, enable you to and/or hinder you, when teaching music and art in the primary age phase?

I feel confident in this area.

Claire Art and Music serial placement year one

Teacher Comments: *Claire devised medium term plans with her group for art and music and individually two sessions were planned one art one music. Planning was detailed, an excellent range of resources were provided for both subjects. She had good subject knowledge of Matisse.*

Areas of Strength

10 *Claire's previous experience working with children was clearly evident. Claire ensured that all children paid attention when explaining/questioning. Tone of voice was used very effectively ensuring good discipline. Introduction to lessons comprehensively and well executed. Super music lesson. Children showed enthusiasm in both lessons.*

Targets for Future Development

Ensure sufficient time available for clearing up. Time for plenary is always valuable, children learn from each other – showing and discussing work. Good luck.

20

Claire – Extracts from Year One Assessed Block Placement

Reception – 29 children – Overall Grade 68%

Teacher's overall comment:

This has been a very successful experience for Claire. In all aspects of her practice she has demonstrated that she is very competent and able. My best wishes for her future.

10

Creative Development Teaching:

Claire has brought to her placement a wealth of ideas and use of resources. As a result both children and teacher have benefited enormously.

Areas of Strength:

*Excellent well thought out planning
Very good use of resources
Good relationships with pupils and staff
Effective teaching – sound subject knowledge*

20

Targets for Future Development:

*Time management
Be more firm*

Claire audit against end of year one specialist audit at start of year two
The Music Specialist Profile - Year One
Yearly Learning Outcomes for Primary Education Music Specialist
Trainees

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a range of sound media used in primary schools; *Yes*
- used the musical elements as stated in the N.C. for music in ways which could be used with children; *Yes*
- been introduced to the musical conventions and started to develop their understanding of these; *??*
- developed knowledge about specific composers and their related genre; *No I feel that I need to develop knowledge about composers and related genre. I have very little knowledge in this area.*
- an understanding of how to use source materials to support their own subject knowledge development. *Yes*

Music pedagogy

From the work in the University and in school they will have:

- been introduced to music education and the N.C. for music and other relevant documentation; *Yes*
- begun to understand the process of interpreting the N.C. for music to specific classroom situations; *Yes*
- started to understand the integrated nature of programmes of study one and two in relation to the teaching of music; *Yes*
- been introduced to planning, organising and managing music in the primary classroom and tried this with groups; *Yes*
- been introduced to monitoring, assessing, recording, reporting and progression of music in the primary classroom; *Yes but needs more work*
- an understanding of the process of applying their subject knowledge to work with children. *Yes but need to develop more subject knowledge.*

Subject leader and curriculum co-ordinator roles

Trainees will be aware, from their school placement, of:

- subject co-ordinators; *NO*
 - some of the documentation that they produce in schools for planning and schemes of work in music. *No not the co-ordinators documents but did my own plans and that was successful.*
- Through the presentation of their research into a composer to their peers they will have started the process of:
- disseminating ideas to a range of audiences. *Didn't do this not music specialist*

Philosophy of music education

They will have started to consider:

- the type of musician and music teacher they wish to be; *Not worked this out yet but know children will have fun*
- the differences between 'teacher performer' or 'teacher facilitator' philosophies. *Yes*

Personal and professional profiling

They will have started:

- the processes of analysing their strengths and weaknesses in the areas stated above; Yes
 - the development of an action plan for future development.
 -
- The profile will have many gaps at this stage particularly within the subject leader and philosophy sections.

Extract from informal discussion with Claire at start of year two of the degree.

HT Thank you for agreeing to be part of this study.

C It'll be good to talk about this so

HT When you came on the course you said at interview that you wanted to specialise in either art or music as you felt confident in those areas and I know there was a bit of misunderstanding and you started on science

C Yes I thought it was because of no proper qualifications I was a bit upset about it but it got sorted... you did it really quickly – you read what we filled out? It was a bit cheeky but I wanted to do arts....

10 **HT** I did read it of course – I don't ask people to fill out things for the sake of it! (laughs) What made you decide on art or music? – you've chosen art didn't you and so you're doing art and music generalist...

C When you said I could change – not do science – that was a relief cos I've been doing these OU credits to get in here and well a bit of a rest you know... I thought yeah art I've definitely more sort of ability in art drawing painting so art it isI like singing though and that's useful with the kids

HT and playing the guitar??

C Yes I wasn't going to say that not really all that good (laughs)

HT How good do you think you have to be??

20 **C** You know qualifications ... don't have qualifications... play for myself

HT You don't have to have qualifications in everything to be able to do things....

C Yeah in school it was handy ... kids love it... I worked with special needs and they thought I was like a pop star... used it a lot. ..helped the singing.. you know the usual G D C F....nothing flash.

HT so you are happy to do the music part of the course...

C Yeah but I'm not singing in front of that lot until I know what's what!

30 **HT** You won't be asked to sing in front of them unless ... (interruption someone needing the room)... thanks you won't be expected to sing in front of people unless you want to we'll have to talk another time thanks see you next week.

C OK...

Observations extracts during composition task

Observation/field notes

Group of 4 Claire, Ben, Jill and Betty each got glock and two beaters each. Spending time reading words, Ben very quiet, Claire mature student others young, Claire suggests saying words, gone into individual working Jill not comfortable looking to others, Ben notating rhythm, C organising group 'think we should take a line and clap rhythm' J having trouble with this, Betty looks OK with C suggestion Ben fine with doing rhythm of words C says 'Ben if you jot down rhythm' C leading on 1st line rhythm J not sure about rhythm C is enjoying this got them doing 1st line four different rhythms so far, C is leading seems bit frustrated with others, Jill on edge of group trying with beater and glock (HT suggested they work individually for 10 mins using the glocks or hands or voices, whatever comfortable, to get ideas Ben, Betty not experimenting Jill doesn't 'get' the words – I suggested they don't have to use words as they are or could do own words – just starting point – try generating ideas for tunes – note for walk doodling – or three notes idea) C wants to use voice having trouble with speed on glock (Told them the composition is a song but if they don't want to use these words or use glocks up to them) C taking to vocal doodling -HT suggest get ideas on tape -Ben notating C's vocal doodle which now fixed four note ostinato – C leading group around her 2nd riff getting them to work on the words This group being lead by C with Ben doing notating he has less ideas than I would have expected as music spec. He's finding the freedom without given notation difficult Jill and Betty finding words a barrier C is most at home here good vocal agility and comfortable with vocal improvisation Ben happy for C to generate melodic ideas Jill and Betty happy to fit with C's direction C using the composition information sheet Ben explained the rondo form for her she's going to use the chorus verse chorus structure but in the melodic invention- Glocks not working as idea generation technical playing getting in the way. C obviously happy with voice and not so good with instruments. She defers to Ben through his notation and seems to want her vocal ideas written in standardised notation by Ben it seemed she was legitimising the tunes through this –I will have to ask her why she wanted it noted like this. C was confident her body language was comfortable and she wanted to support Jill and Betty.

Observation/field notes

Using tape to listen to ideas from last time all look a bit embarrassed by some of ideas C's vocal improvisations got good ideas has a good sense of tight melodic structure using 4ths as a motif others in group OK with C leading and C coming up with most of ideas I suggest they separate or C going to do all the work in this group having talked to group it is the words that are problem for Jill and Betty now they've changed them and are using voice and body percussion they're more comfortable Ben not comfortable with voice wants to use instrument and finding it hard not to write everything down C is pushing for structure she understands repetition and way this reinforces 1st, 2nd subjects in the melody song is her musical form singing is natural and she obviously vocalises a lot. Jill and Betty not comfortable vocalising but seem OK under C's direction Ben giving structure ideas and using C's improvisation sketches from tape and layering Ben Ok with given tunes but not inventing own Betty came back with tune on glock D, A, B, B, A, F, D and is clearly pleased with this others think this is good and going to use in 2nd verse Betty must have absorbed C's two tunes C's been repeating and Betty's fits with these and rhythms from first weeks doodling, C helping J

10

with taking note for walk C leading group still but getting others to come up with ideas Ben finally trying out improvisation on keyboard but had to go through playing a piece he knows first C wants to get group back to job in hand she's using the structure and getting them to learn the three tunes adjusting words to fit (My presence inhibiting Betty and Jill in vocalising so leaving them to it). Again today C was comfortable and she has really got her teeth into the structure. Her body language was dominant and she was enthusiastic throughout today even in the frustrations of things not working. She's using Ben as a music subject knowledge resource and it seems she is making what she is doing 'more musical' by having the correct music language eg rondo and knowing the structure and getting Ben to notate. However she didn't use the mutation form Ben she used her own letter system as the working method.

Observation/field notes

10 Piece coming together C directing operations, Ben getting the layering to work, Jill happy with the body percussion accompaniment, Betty now comfortable and proud of her tune C's vocal strength is encouraging the others all singing in front of me this time got rid of glocks and Ben not using keyboard and he's learning the piece from his notation C doesn't read notation nor does Jill, Betty reads well has her part notated, Jill is relaxed this week and vocalising well. C using her letter notation. The piece is sorted out now rehearsing and trying to get rhythms crisp. Again C leading and listening carefully she has a sense of performance and is getting them to ensure they start together. This group have developed over the three weeks with Betty and Ben having real trouble getting away from notation into listening and trusting their ears, C has lead the group throughout, strong vocally and willing to try out improvisations as way of generating ideas, her use of the structure from the composition sheet has helped her conceptualise the whole piece and given her a framework to put ideas into, very impressed with her move from tentative doodling to fixing ideas, tape use helped her, she has quick and good aural memory. Jill has developed

20 more confidence her problems with vocalising in front of others has disappeared she laughed today several times C has directed operations throughout and Ben has gained from having an untrained musician to work with to free him up a little he has to have everything written down, C is enjoying this and seemed to find the stimulus of the words useful but Jill and Betty found them difficult and these words were a barrier for them at start.

Claire (Her presentation script on her process of composing and relevance to working with children)

Music presentation – Process of composing

As a starting point I looked at the lyrics of the song and tried to fit in a rhythm. I then tried a few ways of singing the same line “I’ve got money in my pocket” and then added the next line until the first part of the melody was complete. Again I sang the rhythm in my head after looking at the words and managed to sing a tune, which seemed to fit the words perfectly, however I felt it needed to be repeated to improve the flow of the melody. I doodled again with part D and eventually found one that I liked.

10 Working as a group the advantages were that we could share ideas and brainstorm. It was team work and pooling skills. We found it encouraged musical language and discussion about music and what makes it work. The disadvantages were having dominant group members and passive group members. I think because I am a mature student that I was one of the dominant members and so I might have got my idea in rather than the others.

Following my first doodle with the glockenspiel I found it much easier to doodle with my voice – this must be my ‘comfort zone’.

20 The sound media we chose was the voice and body percussion. The introduction was four clicks of the finger for the four crotchet beats. After the words were altered we decided to re-name the song. We then did line one body percussion and solo voice, line two – two voices, line three – three voices and line four all voices creating a gradual opening – involving pitch, duration, timbre, tempo and texture. We had the vocal accompaniment to support the melody adding texture. We did it by repeating part A then repeating A, B in a polyphony followed by C and D then repeated A and B so we had a Rondo structure for the composition

ABCCD

ABAB

30 CCDAB

Coda which was ‘her friendship keeps me here’ repeated four times gradually fading.

National Curriculum – areas covered through the composition

Controlling sounds through singing and playing – performing skills

1a Use their voice expressively by singing songs and speaking chants.

1b play tuned and untuned instruments

1c rehearse and play with others

Creating and developing musical ideas – composing skills

2a create musical patterns

40 2b explore, choose and organise sounds and musical ideas

Responding and reviewing – appraising skills

3a explore and express ideas and feelings about music using musical language

3b make improvements to their own work.

Listening, and applying knowledge and understanding

4a listen with concentration and to internalise and recall sounds with increasing aural memory

50 4b how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised and used expressively within simple structures.

4c how sounds can be made in different ways

4d how music is used for particular purposes

Breadth of study

- 5a a range of musical activities that integrate performing, composing and appraising
- 5b responding to a range of musical and non-musical starting points
- 5c working on own, in groups of different sizes

Claire (field notes from discussion after the presentation)

10 When you told us about the project I was really pleased because I sing a lot and I like playing about with the words to songs.... hadn't done composing though. I didn't worry about the sharing at the end cos you said I didn't have to sing to every one if I didn't want to. I think the others thought you just said that but you'd make us sing. I really enjoyed doodling to start with but I'm better singing in my head – comfort zone as I said. In the group was difficult being only mature student I think I tend to be a bit dominant. Trouble was I had ideas about the song the rest were a bit not sure what they were doing. Then Betty and Jill didn't like the words. I did. Then they saw me doing that doodling you know 'taking notes for a walk but not too far'...so then they started some ideas. What was funny them looking to me as if I knew what to do. I thought they'd be better cos Ben was a music specialist and Betty had music exams played flute I think to grade six or something huge like that and Ben played piano grade fourish but they didn't seem to be free like me. S'pose it's better not to have qualifications!! When we got the thing together it was great rehearsing....it sounds pretty good – I've composed a song!!! Well sort of not the words but it wasn't just a little tune... it had parts – proper composing (laughs).

Claire Informal interview prior to 2nd year assessed block placement

HT You've been for your 1st visit to the school so tell me about it.

C Yeah well once I eventually found it but anyway... It's a small rural school really friendly and the head teacher's nice. I'm looking forward to it tho' it's a mixed 3 / 4 class so that'll be a bit (pulls face of help /bit of a challenge).

HT Bit of a challenge?? (both laugh) - You want to specialise in the 3-7 age don't you

C Yeah I've always loved working with the really young ones I had reception on 1st year block

HT and you did well in that didn't you and that was a smallish school

10 **C** yeah a 1st school I think it was bigger than this one but yeah not huge and the kids were nice

HT so will you being doing any music with them

C Oh yes I did loads on first block cos I was given a bit of a free hand in there with the arts I don't think they had anyone who really knew about it so they were pleased the kids were getting singing with me and they were well they thought cos I got the guitar out you know they thought I was like a pop star!!

20 **HT** They do don't they I know it adds something to singing with them did you use it on the serial placement cos on your report it said 'super music lesson'?

C Oh yes I take it with me when I go into school I took it in last week as well just in case.

HT did you use it?

C no there wasn't time

HT anyway so on serial placement and last year what did you do in music?

30 **C** where to start well serial placement was yr 4 class so they were able to do more things we started with body percussion and we were going to do about movement and dancing to link to the Matisse. What we (group of students) thought was to link to the dancing bodies in the Matisse and get them to make up rhythms so they'd do half the class moving while the others did the rhythm and you know then swop. Problem was they're a bit big and we couldn't get the hall cos of the other groups so we sort of scaled it down. And we did clapping music pieces and played them the Steve Reich stuff you gave us. We didn't have much time so that worked well not too huge

HT And that was with yr 4s so if you've got a 3 / 4 mix you could try that again but extend it and do the movement did you get them inventing ostinatos?

40 **C** yeah that was the start well we gave them some to start with but well one or two had some smashing ideas and I think that's what'll be good about having these older ones this time cos you can get them moving faster. See it was reception in my first block and I love it with them but you've to take it slower but then we had this topic of space

HT how did that go (first block placement)?

50 **C** umm well it was good it was science but then it went out into the story and then the PE so we were doing sound scapes of space I got them making shakers and scrapers and little flower pot drums and I did the bottles with water umm I couldn't leave those cos we had water all over one day and so anyway well we sang changed the words to 'here we go round the mulberry bush' to 'here we all are as astronauts astronauts astronauts' (laughs) they liked that

HT well you got really good marks so you must have been doing something right. So what's the plan for this one?

C umm in this one yes this time there's no topic but I think as you say I'm going to do the Matisse and then the movement with the body percussion

music and I'll use the Steve Reich again – well extend what I did cos I do want to see if that half the class moving to other half playing 'll work.

HT I'm sure it will so now if – I was thinking you've had these successes in teaching how d' you feel about teaching music?

C I thought I was gonna have trouble getting the older ones singing you know you hear oh they wont sing when they get bigger but I think it depends what you choose I use some of the folk songs I sing at the club and they like those they're a bit different and well as a say I'm not a brilliant singer but I know these songs and I think it's the confidence thing cos they don't know and if you seem well if they think you know what you're doing then well it seems to work anyway.

HT and of course using the guitar that helps?

C yeah they like that I mean they don't spot when I fluff the chords (laughs)

HT so you're having this success and you seem really comfortable with singing and playing the guitar with them so you're being quite musical here then?

C Ahh ha see there's doing that stuff in school and then this whole other big thing musical (laughs) right you know when we all said about that you know

HT in the group? (group discussion to define 'being musical')

C yeah and well we all agreed you've got to play really well see there's these people at the folk club and they can pick up any instrument and they play anything

HT so you think it's having more skills than you've got

C definite it is definitely you have to be able to do any of the songs, now I have to learn them and it takes several times before I've got it and then I get bits wrong But then I don't read music

HT I bet lots of those you think are musicians I mean at a folk club loads of them probably don't read music do they?

C Well I don't know I think quite a lot do cos they have to get the old tunes

HT but they pass on songs by ear don't they? I mean when I've been to folk clubs there's a lot of playing by ear going on I don't see much manuscript around do you think??

C umm yeah no you're right lots is by ear yeah some of them they do read and there's this one guy fiddler he plays folky Bach and he knows his music and he does impros around like you know Procol Harem did with the Bach and that sort of thing but gives it a folky twist- well he's brilliant

HT but let's talk about you so do you see- for me when you talk about all the singing and the doing the Steve Reich stuff with the children you're being musical you're so positive about it all and well you just do lots of music don't you?

C Oh yeah musics there all the time I couldn't do without it and well with my partner see he's musical cos he plays guitar he has his own band he's really good –I'll tell you now I'm in his band I've learnt the bass (laughs)

HT have you? bass guitar?

C yeah not double bass!! (laughs)

HT just checking? So how long have you been doing this then

C oh about two years

HT you didn't say – so you've been keeping that quiet!

C Yeah (laughs) well you'll think I'm musical!! (laughs) we do gigs and we do retro stuff quite a lot of rock and things you now Stones/ Who- I'm not brilliant but I'm getting on with the bass cos the riffs aren't hard and ****(her partner) he's been teaching me all the riffs and tricks to get round things but see the thing is I can tune the guitar but I still have to get him to tune the bass so I'm not really musical maybes one day

HT Well I think you are already if you think about the others they seem to think you're really good I mean you were the one with the ideas in the group for the composition project

C More like the bossy one (laughs)

HT well now you mention it (laughs) no but you had the ideas and you seemed comfortable doodling and getting the rhythms for the words

C Ah but see Ben had to write it all down though and I couldn't do that

HT Well you didn't have to have it written in standardised notation and you had the tape so you could remember it. Thing is you've got a really good

10 **C** Yeah I can remember lots of songs but well I'm learning to write some of them down now but it's slow and then I can't read it back

HT but notation is just to help you remember so if standardised isn't working for you you do your own notation- you did the letters for the composition you were using those

C umm

HT you don't look convinced?

C no well I see what you're saying but like it's easy for you cos you can do all that reading all types of music but umm

20 **HT** well anyway I think you're a musical person and I know you're going to give the children some good experiences do you need some more listening music some other minimalists to go with the Steve Reich?

C Yeah that would be good I was wondering what I should choose for listening I want to have- you know the aural environment but it's abit scary trying to think of what to play cos I don't want to get it wrong

HT What do you mean get it wrong? You can't get it 'wrong'!

C you know play the wrong type of music cos I don't know enough of what you should play to them.

HT Well you can play anything you like really it's about broadening out their

30 listening across various genre - I mean what's in you CD collection start there

C What Led Zeppelin / Sex pistols (laughs)

HT Well it depends how you use them and perhaps not the sex pistols but a range of listening

C Yes but you know, you see I can do the folk and some rock and then you've given me the Steve Reich but well and I did the planets for the space last year and the 2001 space odyssey what was that?

HT Richard Strauss's Also Sprach Zarathustra and well neither of those

40 pieces were about space but they've connections and they're interesting pieces

C see I talk to you and well I don't know these things

HT yes but I'm a music lecturer I'm expected to know this stuff but that isn't I mean knowing 'about' music well that isn't the same as doing music like you do and being a musician is it.

C well in school I think it is you're expected to know if you're musical they expect you to know and they'd ask your advice and stuff and I couldn't tell them

HT but getting music to fit to topics and giving the children a range I gave you that handout with the listening under topics to give you some ideas of

50 the classical music that fits but that's only one tiny bit

C yeah I've got that - I used it but anyway I'll have to see

HT thanks Claire if you need any help once you get you're planning going let me know and best of luck enjoy it with the children have fun together!

C oh yes I intend to we'll have a great time

HT Thanks I'll get these notes to you

C yeap bye

Claire extracts from year two block placement report

No overall comment from the teacher (grades 58)

Children 7-9 years 26 in the class

Rural first school placement 7/1/02- 8/2/02

- 10 An excellent block of work based on the QCA scheme of moving and growing, showed progression and a varied range of resources to support pupil learning.
Personal use of ICT for planning and resources excellent. Use of computer to support learning limited and discreet ICT teaching not undertaken as part of this practice.
- 20 Art work has been excellent. The language used throughout has shown a good level of technical understanding. Methods used for the printing have shown skill. Art work has been of an exceptionally high standard. From imaginative planning, careful classroom organisation, quality of finish and range of resources it has been most successful. PE – Dance, carefully taught and planned and resourced. Good range of music, progression shown, excellent depth of knowledge.
Targets: The use of ICT to support learning
Discreet ICT teaching, finding suitable methods to fulfil the ICT element of the curriculum.

Claire informal interview after second year assessed block placement

HT Good to see you back and you seem to have done well

C Yeah not as good as last time but yeah I s'pose I was a bit disappointed with the marks you know when you read the report it's got a lot of good things in it but

HT it has and you clearly impressed with your art work - the printing

C yes well I was really at home with that right in the comfort zone and they did some brilliant prints - I linked it to the growing from the science

10 **HT** yes I read that you were doing the moving and growing in science and I thought that fits with what you wanted to do in the music and it looks as if you linked into the PE?

C Yeah that worked really well cos I had the hall and that half and half playing /moving worked out umm - The clapping I got them I extended that into clicking and slapping and other well they used some basic like wood blocks and scrapers you know extended the sounds but still the same idea and we got the music to 'grow' so then the movements started small and got bigger so yeah that worked out OK. She (teacher) liked the range of stuff and they (teachers) were all a bit impressed with the Steve Reich and the Philip Glass cos they'd not heard it.

20 **HT** It says 'good range of music' so what did you chose in the end?

C I did what you said and looked in the CDs at home

HT no sex pistols I hope!! (laughs)

C (laughs) no no sex pistols but I did do Beatles, Stones, umm Northumbria folk songs, and what else oh Miles Davis, Ella Fitzgerald, and then umm I had these spirituals, what else oh yeah Joni Mitchell bit of a range and then the Glass and Reich oh and the ice skating thing - Bolero cos of the growing that really worked cos we talked about adding things and getting louder and faster.

30 **HT** well it sounds to me as tho' you've really given them a good experience and what a range of listening. So more success in teaching music and did you manage to do any gigs during block.

C (laugh) Oh yes loads every night (laughs) no I was up each night trying to get the file and materials and plans and and and so no no gigs but we've got one this weekend so I'll have to get off and practice

HT do you need to go now?

C no but I can't stay long now

HT OK well I'll get straight to it do you feel more musical now?

40 **C** well I s'pose so cos I was thinking after last time and you were saying about the playing by ear in the folk club and yeah well I do think they are musical and I watched next time I went and no they're not really using notation cos well I got a look at this guy's paper and I thought it was notation but it was his sort of bits and pieces of words and order of songs and that but not music. But I was thinking about you said musics important to me and you're dead right it is it's there all the time and so I s'pose I **am** a musical person and I **can** play and sing and perform but and I've been using classical music with the kids so I'm not frightened of it like I used to be but it's just this you know I don't really know much and I s'pose it's what the school would think you know what they'd expect

HT yes I see what you mean but what sort of thing do you think they expect

50 **C** playing the piano for starters to get the kids singing in assembly

HT but you can do that with the guitar if it needs an accompaniment or just sing and do body percussion and nobody uses the piano in the classroom with the children these days - well I don't think you'll find many.

C Yeah I know but that's not what **they** expect you know what I mean

HT yes unfortunately I do but it's not right

C maybes but that's it out there-out there they want the piano

HT well we'll come back to this was there anything else from placement?

C not in music and I think it was the ICT that let me down they were big on ICT and I wasn't doing it in lessons so that's the targets you see there (pointing to report targets) I think I need to go sorry but

HT Oh no that's fine thanks again and I'll get the notes to you thanks

Observation/discussions on year two serial placement

Claire and Jackie in a year one class –topic animals

Children in 5 groups with xylophones, glockenspiels, chime bars, and metallophones.

- 10 Jackie and Claire working with different groups –Jackie overseeing 3 groups and Claire 2 groups. Task to find tune for the picture of the animal on their group table. Claire seems more relaxed than Jackie. Jackie is allowing the children space to practice and watching closely but not interfering. Claire is suggesting changes but I don't think the boys want to play the scale like that. I worked with one group who seemed to be struggling. They had the idea of the kangaroo but weren't sure about the jumping because the bars were jumping off the frame. We talked about the notes jumping by using the gaps like a staircase but not having to 'jump' the notes physically. They got the hang of this and came up with several intervals for the kangaroo to jump up and down. Jackie is suggesting ways of changing the dynamics and tempo to fit with what children are suggesting. Claire's listening more the group doing the fish are using glissandos for the water Claire seems delighted with the outcome looks over to me and Jackie for approval/showing. Jackie acknowledges and is supportive to Claire. Jackie leads the 'showing of work in progress' and has good questioning she has asked the children to listen for how the music starts, good focussing, she's getting them to say what animal and why it sounds like the animal, she's asking the composers how they decided on the tune and way they are playing the elephant piece using voice and upward glissando for the elephants roar is really good. Claire comments on use of voice and pleased with her intervention looks to see if I noticed. The kangaroo group have a jumping upward sequence using 4ths which is effective and they are clearly proud of it. They need to practice to get the jumps at the same time. Jackie got the bear group to talk about how they used the metallophone for the bear climbing the tree – they used ascending two beater jumps and then glissando for the bear sliding down – it was like pooh bear going after honey Claire said. (Jackie and Claire had demonstrated glissandos and taking notes for a walk at the start of the lesson. All the groups had a glissando except the kangaroo group. The tiger group had a quick back and forth glissando for the roar of the tiger and Claire had got them to do a slow stalking step by step up the scale. Claire leads the singing of the Noah's ark song and Jackie joins in enthusiastically, Claire has a good voice and has started them into the song very clearly. She's keeping the pace up not too much talking.
- 20 (Had to stop teacher asking them to do notation this week before they had time to compose and show work in progress – said this could be something she followed up and I would make sure students knew how to follow up this)
- 30 Both Claire and Jackie seemed uncomfortable with the teacher who is music co-ordinator. They both told me she wanted the children to notate their tunes and they were pleased I had got the teacher to delay this element and do it another time. Claire was comfortable with the art in the topic and she had got the children to do printing on the masks for the animals. Jackie was happy to act as assistant in the art but she was leading on the composition and seemed freer than Claire. Jackie was nervous when I went into the room so I decided to start working with a group and observe from there to take the pressure off. They relaxed quite quickly Claire watched Jackie in the way she was intervening in the groups to move them on. Jackie has got the idea of the process. But it was the other way round when they did the singing. Jackie was OK with helping in the counting in the song but it was Claire with her vocal security that lead the singing. Claire was in her element with the
- 40
- 50

singing and she has a good idea about developing the singing into a more polished performance. She got the children to stand up and sing so they could move as they sang. Jackie was fine joining in but let Claire start each time. Jackie looked at me a few times as if she was checking I wasn't judging her for not starting the singing. There was a lot of reassuring eye contact between these two students and pleasure at the children's efforts. When the teacher came back we had a discussion. The teacher said again 'well you've got to get them reading as well as playing other wise they can't progress in music so the sooner they learn the better'

- 10 I asked her about her music policy she said that the children didn't have a very wide listening so she needed to get them to listen to the best sort of music and then she listed 'classical' pieces. Students were listening and I could see they were feeling a bit out of their depth. Teacher mentioned she was a specialist and talked to me as specialist to specialist. She told us she had to do the singing in the hall with each Key Stage because she was the only one who played the piano. Students were making eye contact with one another. The teacher had a favourite piece that she played for her grade 8 piano a Rachmaninov piece that she said the children liked her to play. She was telling the students that it was our duty to bring the wonderful world of
- 20 music to the children. The students were listening to this and they seemed to be shrinking in confidence.

Claire and Jackie year two serial placement in art and music Claire's feedback noted

10 Right this is the first time I've tried to do 'proper' composing with the kids. On blocks I've done the clapping and rhythm stuff but that was more directed because I got them doing their rhythms and adding on the wood blocks and scrapers and things but not doing any pitched stuff. So I was with Jackie and we had a year one class. We did the Noah's Ark theme for that so they were making the tunes for the different animals and we used the Carnival of the animals and Peter and the Wolf. That was successful because we didn't feel we had to perform to them. Jackie was good because she had tried composing on her block and she felt OK about it so she was trying to slow me down. You kept saying that to us but it is hard to take in when you are the teacher you feel you should be **doing** things in music. I think what I realised was that I didn't do that in the same way in art and I let the children take time to explore the paints and the collage materials and things like that. Then it suddenly went Oh yes it is the same in music but with different materials so the paints were tambourines. Then I really started to relax with it. Then the teacher was watching us until you came in and we knew you weren't assessing us but we got a bit flustered I could see Jackie getting a bit nervous, but I think when we saw you smiling and then you went round helping with the groups as well that was better and it took the pressure off.

20 We thought that the kids really had some good tunes that little girl ****she had fish at home and you could hear she had the idea of the water with the rubbing up and down of the xylophone and then she did the mouth opening and shutting with the beating on A each time and she went back to it each time hit it in the middle each time. She got her group going really. We had a bit of pressure from the teacher though because she wanted the children to write down the tunes in notation and she said we should be teaching that, but after you were talking to her she said that we didn't need to do it for this placement but that we should remember that it is what you should teach them in music not just the trying it out on the instruments. At the end when

30 we were all talking (teacher, HT J and C) she was saying how we should be playing all this other music – I was thinking help Helen you're going to have to teach us all these composers and what to play. The thing is Jackie and I were saying she's got the training and the exams but that's why she's the music co-ordinator you need people like her to go to when you're in school. I lead the singing because Jackie was not so confident about starting the songs but she lead the composing because I would have rushed them and I think I was trying too hard with it but watching Jackie and you going round the groups it was the extra ideas that you and Jackie were suggesting I hadn't really thought about saying to them change the dynamics and tempo which I'd done before on block with the Bolero but that was really me telling them how to change their music but you and Jackie it was more listening to what they were playing and suggesting possibilities rather than make it faster now type of thing so less teacher directed and that was something to remember.

40

Serial placement report year two
Claire/Jackie Year One class Topic Animals

Teacher Comments

10 Both students really well prepared and plans were appropriate. Very professional approach to the placement and their file was set out with the correct sections as in the guidance booklet. Claire was confident with the art teaching. Jackie helped with the printing. Both had good questioning techniques with the children. The organisation was overall fine - see below. The art planning- the printing with the masks was excellent. The composition task with an animal for each table worked well but the children were not asked to notate their tunes. The singing was pitched at the right level although it could be a bit higher to match in with their natural vocal pitch for this age.

Areas of Strength

The printing was a clear strength and the children got a lot out of this. The singing was good and the organisation and planning were good.

Targets for Future Development

20 The introduction story was too long keeping children on the carpet they were starting to shuffle. Instructions should be broken down into smaller parts. Clearing up for the art materials needs time factored in. Music development and progression need to be planned more carefully so the children have time to notate their tunes. This is how the children will progress.

Claire's - Extract from end of Year two audit
Yearly Learning Outcomes for Primary Education Music Specialist
Trainees
Year Two

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a wide range of sound media, including ICT, voice and as appropriate their own instrument; *Very good with voice and I play the guitar and bass. I am happy using the tuned and untuned percussion. Not so good with the ICT but getting to know the packages.*
- specifically developed skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *Good I have started the violin and practicing the guitar and bass more*
- 10 ▪ used the musical elements as stated in the N.C. for music to develop their own compositions and to develop integrated ways in which these could be used with children; *Very good particularly in the composition project*
- developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions started to explore the integrated nature of these for developing musical learning; *Good I understood this in the process of mapping the composition process to the NC*
- 20 ▪ developed increasing knowledge about a range of composers and their related genre through their research for their own compositions; *I feel this is my weak side I don't know enough about the composers particularly the classical ones*
- developed their ability to use source materials to support their own subject knowledge development; *I am getting better at this but still my own subject knowledge is the thing I worry about most*
- begun to develop their abilities to reflect upon, evaluate and appraise their own and other's musical work. *Good*

Music pedagogy

30 From the work in the University and in school they will have:

- increased their understanding of music education and various approaches; *Good*
- a clear understanding of the N.C. for music and other relevant documentation; *Good I understand the NC but not so good on the QCA schemes*
- developed their abilities in the processes of interpreting the N.C. for music to a variety of classroom situations; *Good with nursery and reception*
- 40 ▪ developed their understanding of the integrated nature of programmes of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this; *Very good*
- planned, organised and managed music in the primary classroom for the whole class; *Very good I did this well on both serial placements and on the block placement this year.*
- started the monitoring, assessing, recording, reporting and progression of music in the primary classroom for their class on block placement; *I started this and used the level descriptors but need a lot of work on this still*
- 50 ▪ devised and trialled assessment and observation schedules in school contexts; *I tried devising my own but they weren't very detailed and it was hard to know what to observe when I was thinking about what to teach*

- increasingly developed their abilities of applying their subject knowledge to work with children. *Good as far as my subject knowledge goes*

Subject leader and curriculum co-ordinator roles

Trainees will be increasingly aware, from their serial and block placements and the work in the University, of:

subject leaders and curriculum co-ordinators' roles; *Good*

- 10 ▪ a range of documentation and related issues from the schools in terms of planning and schemes of work in music; *Good used the school's scheme in my planning and adapted it*
- issues relating to professional development from the INSET with the year three trainees; *Good and got a lot of ideas from year threes*
- Through the assessed presentation, of their development of skills in the media, they will have:
- increased their abilities of disseminating ideas to a range of audiences; *Good in presenting process of composition project to group, presenting the process was easier than composing the song.*
- developed materials to support a formal presentation. *Good used the tapes and grid of NC links in presentation*

20 Philosophy of music education

They will have continued to develop, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their:

- views of the type of musician and music teacher they wish to be; *Good I know what type of teacher I want to be but not sure about me as a musician*
- the differences in approaches to teaching music based on musical beliefs; *Good*
- understandings of the underlying philosophy in the National Curriculum documentation; *Good*
- 30 ▪ analysis of the philosophies underpinning schools' documentation and approaches from the serial placement information. *Good*

Personal and professional profiling

They will have developed their skills in:

- analysing their strengths and weaknesses in the areas stated above; *I am finding it difficult to analyse my strengths as I tend to see the weaknesses but I am getting better at this*
- devising action plans for future development; *Good*
- 40 ▪ producing needs analysis documentation for a specific purpose (INSET by Year Three trainees); *Good working with group to say what we needed from the INSET*
- the collection of evidence to support the analysis of strengths and weaknesses; *Good I am organised about collecting the evidence*
- understanding some procedures for deciding how and where to access support for their future development plans. *Good I am not afraid to ask for help*

Claire- informal interview at start of year three after first generic session

HT gosh where does the time go you're year three now and this time next year you'll be earning money with your own class no more rent-a-class!! (laughs)

C (laughs) earning money I hope so I could do with that the kids 'll be pleased –not having me go no we can't afford that

10 **HT** It's difficult for you mature students with families I'm full of admiration. – Now you're starting year three and this is building on a substantial amount of musical successes inside and outside university. You've got your folk music and band and you sing and play guitar and bass. I see you're taking up the violin??

C yeah you know I told you about that guy in the club the fiddler well he said he'd give me some pointers and when I'm down there we just try out a few things. I thought I was going to be all (makes squeaking noises imitating bad violin playing) but no seem to be getting it straight away. Mind you see he isn't doing the standard lessons and he's showing me like short cuts – I don't expect a proper violin teacher would let me get away with it but I've played three tunes now simple folk ones but they're the slow ones but it sounds OK
20 my daughter said she could tell what it was – (Goes into Rolf Harris impression of can you see what it is yet!)

HT well that's brilliant – not the Rolf Harris impression! (both laugh) The fiddle playing and I assume you are doing this by ear and watching what he does?

C yeah not using notation you know you're right I asked him and he can't read he does it all by ear and listens to tapes that's how he does it.

HT I thought he probably did and so he's musical you said so you must be too cos you're playing by ear aren't you- yes you are don't look like that at me (been pulling unsure faces).

30 **C** right OK well I am and I'm not-

HT go on what is and what isn't?

C see if you take the folk and the band then yes outside in the club etc there'll be people who'll look and go oh yes she's musical cos I'm up there strutting my stuff all Suzie in the leathers! (laughs)

HT I can just see you as Suzie Quattro (Laughs)

C Yeah I do wear the leathers and all.

HT right not sure where we'll end up with this so (both laugh) anyway umm let's get back to the –so you say outside you're musical in folk and the band yes

40 **C** yes I didn't say I was musical.. I said others 'll think that cos I'm no ***(fiddle player from folk club) or *** (her partner) they're musical see- I'm still learning

HT OK so what about inside university well really the whole training to be a teacher bit?? You know on the course - on placement and that sort of thing

C umm right I know there's some here like Jackie and Michelle and oh well Terri yeah they don't play instruments but they see me playing and on placement with Jackie I lead the singing she saw me as the one who could sing and yeah I could do all that and I enjoy doing it yeah she wasn't going to sing with them with the teacher watching or when you were in.

50 **HT** but she did sing when I was in there I know you started it off but she did the counting bits with them

C Yes she did didn't she I forgot that yeah but still I know she looks to me so I know some of them here think I'm musical and well compared to them not playing and singing well yes I am **more** musical than them but well take what

****(art tutor) was saying just today. You know he knows loads of classical stuff and he was saying about Wagner today and he- well we thought he's expecting us to know this and you did a bit about that – what was wait I remember it- when the music underneath is saying who the character is

HT yes we did the programme music and we talked about the way Wagner used motifs to tell the audience about the character who was on the stage I think that's why *** used that example but that's just bits of subject knowledge you'll be able to pick up as you go along it isn't about whether you're musical inside here

10 **C** Yeah I see what you're saying but it's coming back to today - ****(art tutor) it wasn't just the Wagner you know

HT No wasn't it what then

C you know we all looked at you

HT well yes but I'd prefer you - I mean you did look at me but I think I know what you're thinking but well so....?

C **** (art tutor) he said well - it was the piano thing again ***** (art tutor) said getting good at pottery is no different to getting good on the piano it's just practicing well and he thinks that's what well that we're all down the music room practicing away at the piano

20 **HT** well I don't think he thinks that and he was I suppose he's using a music example with the piano as the sort of short hand it could be singing or

C yeah but it's the piano they all expect it piano piano piano

HT do you really think that the piano is seen as the well ...

C umm maybees not all well not everyone but take when we were in ****(serial placement school in year two) and Mrs ****(music co-ordinator and class teacher)now she plays piano and has exams - grade 8

HT yes I think she did the Rachmaninov she liked to play –actually I think she was trying to show off to me not for you

30 **C** but she's the specialist and in that school she takes the kids for singing with piano and she's done proper training like you you've got the training now we don't have that

HT Yes but we're not training you to be specialists or professional musicians but that doesn't mean you're not musical..

C Now you see in school what they expect well I think cos alright on the placements I've been on I've been seen as the musical one and in school before I started here but that was in those schools there was no umm specialist teacher so then they'll grab anyone who can do something but if you're gonna put musician down then it's different I can't see it you know in school it's OK if they think you're helping out and all in it together then

40 **HT** sorry I'm lost can you just so what you're saying I think keep me right – what you're saying is that in school being the specialist you have to be able to play the piano and what did you say (looking through notes) oh here about the 'proper training' but that

C yeah if you're not musical it's alright you help out and their grateful cos someone's gotta do it. Then they're pleased it you can if there's like mistakes they don't think anything cos you're helping out but wooo if you're the specialist then well it's gotta bit a bit you know (mimes large movements to show a bit special).

50 **HT** right OK I see what you mean but what I don't really get and perhaps I'm a bit slow about this I don't get the fact that you can do all this playing and singing and it's really good but then you say I'm not musical and you have all the successes in schools and lots of people think you've done a really good job with the music and then you say I'm not musical see to me that doesn't really add up do you see what I mean?

C Yeah (laughs) but it's HOW musical and all the time there's ****(art tutor) and then **** (another tutor on the programme) he says you can't do music in school if you don't play the piano he says it all the time so it's not just me
HT OK I give up today but let's see how we get on this year and really it's more you lot setting the agenda so let's see..Thanks
C no I enjoy these chats bye

Observation/discussion/field notes year three workshop sessions of mini project

- Claire + two others (Ben again and Jill) -chosen leaf score. Lots discussion not sure about score C 'does anyone really play from these'. C looking for reassurance – to me to Ben. Discussion round leaf line crossing manuscript lines - C 'is that the pitches to use Ben you know about this'. Ben shrugs looks to me for help. (I) Showed group manuscript lines weren't written as five lines as for standardised notation. Talked about looking differently at score - throw away preconceived notions - try out- they might stand leaf other way up. Left them to try.
- 10 C got group round scrap piano + different beaters, brushes, pan scrapers, metal/ wooden sticks C organising group- comfortable /enjoying+ coming up with ideas.
- C 'we stopped worrying about the lines and went for the feel of the leaf' others experimenting with tambourines, shakers, Ben - alto xylophone - freer exploration - C -good effect on him. C listening very hard –trying each beater –brushing over top of strings- using pedal to dampen / resonant using beater on frame
- (I) suggest singing into strings see effects. C beamed at this is away with this now. Doing autumn theme - leaf score- being freer
- 20 C after initially unsure settled once got theme idea+scrap piano no right way to play so all experimenting seems to work C singing into string break through +voice + scrap piano giving freedom. Ben deferring to her C leading group Jill experimenting a lot C supportive C stopped to walk round see what other groups doing – seemed like checking competition! Nobody else doing leaf C disappointed – checks with me about theme- OK now has my approval –decided OK
- C 'it's about the sounds really cos no-one else has this (holding up score)' I asked what bit of score helped to start interpretation
- C 'having the sides of the leaf together then out then back'
- 30 Group using idea of shape of leaf to explore actual shape on strings of scrap piano I think C's art specialism is coming in.
- C ' we've been down here in the week' group practiced on scrap piano- C going to get one (scrap piano) C confident Ben confident Jill following C likes leading group. C not needing reassurance C writing down own score from score –map of strings + beater pictures. Quality of listening C locked into sound cuts all else out. Concentration excellent totally involved- bossing Ben about- Jill's on own trying other instruments at trolley – Jill 'C wants a crackling sound for dead leaves – I don't know what..' (I) suggest using shekere with greaseproof paper- Jill relieved to have something for C. C pleased with dead leaf sound- C 'how long can this piece be?' Ben 'it doesn't say so up to us I think'
- 40
- C was completely engrossed in this leaf interpretation and the scrap piano has given her a whole new sound pallet. She used her art skills to redraw the score putting the sound ideas inside her leaf on bigger paper. Didn't ask Ben to notate at all seems very comfortable experimenting and having the structure of sounds starting together and then moving out and then back has proved really useful –C likes to get a structure and then she relaxes into experimenting. She organised the group again but Ben and Jill happy for this and C seems to get them to experiment more. They seem ready and excited about showing and are going to practice again during week.
- 50

Anecdotal account after 'Showing of mini projects' year three wk 8

Claire, Ben, Jill

10 Claire's group offered to go first and Claire acted as spokes person although each told about their own process. Claire talked about being very apprehensive with the idea of interpreting a score because she thought it was going to be from standardised notation and then was 'completely thrown' by the pictorial and none standard scores. C said group took a while to decide which score to do and Jill liked the leaf Ben couldn't decide C thought it was the visual shape in the end that made her go for the leaf. She is still very sceptical about any real composers using scores like these. (The scores were all genuine scores from contemporary composers – leaf by Brendan Beales). Claire said the most difficult part was trying to decide how to start and how to interpret the score but once I intervened she said it sounded freer and Ben didn't know either as a music specialist so she felt that was OK. She talked about needing a structure and using the shape of the leaf as the overall plan. Showed the group's score inside the score with map of scrap piano and her drawings of the beaters/brushes etc. Claire thought scrap piano was brilliant and is looking of old piano to strip down. She liked the idea of no right or wrong way to play it and singing into it and then beating on an already vibrating string gave fantastic sounds. Her words

20 were using brilliant, fantastic, extraordinary etc and this is the liveliest I've seen her in the two years. She talked about listening carefully and 'just knowing' when the sound was the right one. I feel her musical ear is very acute. She didn't say this. She described how the piece went together and that the theme of leaf and shape of leaf were the foundation to the piece. Claire said 'so I now understand what the s on notations means in the National Curriculum'.

Informal interview prior to year three final block placement

- HT** so nearly there now – handed in your dissertation – done all the assignments and just final block to do how does that feel?
- C** great and I love being in school – I've got the standards file to do as well but I'm pretty organised with that so I'll be doing that as I'm doing the file
- HT** I think that's right you can't leave it until after but it's already huge you've only got bits to fill in now haven't you?
- C** Yeah not too bad
- HT** so who have you got this time?
- 10 **C** yr 1 / 2 split in ****1st school and the class isn't too big. The teacher's lovely I really get on with her it's ****
- HT** oh yes she does quite a bit of work for us on placements she's really nice and you like working with the younger ones I think.
- C** yeah that's what I'm applying for
- HT** still no job yet?
- C** no I've only been for two interviews and I didn't really want either of those schools
- HT** yes it has to feel right because you have to get up every morning and go to work so if it isn't right you know you're better off not going for a job in that situation.
- 20 **C** Yeah I've got an interview next week so fingers crossed.
- HT** best of luck with that- so let's talk about the music and what you're going to do on this placement.
- C** Right well I'm going to be doing weather and circle of life
- HT** that's an interesting combination
- C** Yeah well it'll be the weather I think for music I met the head and he –you know the head teacher there is very musical and music is big in the school
- HT** Oh yes I know him well ****(name of head teacher) is going to be doing some sessions for me next year on the new degree he's very lively
- 30 **C** yes very... I was a bit worried at first cos I thought about Mrs ****(music coordinator on year two serial placement) and I thought I've not been on a block with a music specialist in the school so this will be a first but he's the head as well but when I met him he was lovely and he just wants me to try out what I'm comfortable with he didn't seem so much like Mrs ****.
- HT** no he has a different approach - well you have a lot of strengths now you're vocally confident and then you've done several types of composing in the university and in school. You had that break through about giving the children time didn't you on serial placement
- C** yeah that was watching Jackie and you so I'll let the kids lead this time. I'd love it if I could get a scrap piano in there -think of the storms you could do with that.
- 40 **HT** Well ask ****(head teacher) he might be able to find someone and you could try to get it stripped down remember health and safety though the sharp bits you've got to get it filed down – that took me ages with that one (scrap piano in music room).
- C** yeah it would be great though so I think for music it'll be weather and I'm going to get them composing weather music and we'll do graphic notation with it cos I've got time to do it over a few weeks. I've got loads of weather type songs and then adapting words the kids love doing that and Mr ****
- 50 (head teacher) does quite a bit of that so they're used to that and what else oh yes I was going to link it to dance you know rain dances and that sort of thing
- HT** yeaas but take care about tokenism because people go oh North American Indians did rain dances we'll do (mimics stereotypical rain dance)

- C** no yes no I wouldn't do that it would be their own idea expressing rain I've got loads for art as well so it'll all link together I'm quite excited about it.
- HT** good if you're happy the children will be happy with you **C** and this time I'm going to get a better mark I've got the ICT bits sorted ****(ICT tutor) has really helped with that
- HT** He's very helpful isn't he
- C** yeah so and I think I know the music I'm going to use a range – my own CDs as well
- 10 **HT** do the sex pistols do one on rain!??
- C** (both laugh) you don't forget do you?
- HT** no I just have this vision every time I see you it's sex pistols meets Suzie Q!!
- C** (both laugh) OK I'm coming in in the leathers you wait
- HT** ****(head teacher of block placement school) he'd love that it'll make his day!!
- C** Well perhaps not then
- HT** OK getting side tracked here so you're going to do rain and you think you're more comfortable with listening music
- 20 **C** I've been looking at the sheet with the music in the topics and you've done rain/storms etc so I got Fingals came out of the library and Noah's flood (Britten's Noyes Fludde) and you're right you can hear the storms so I'll try that as well and 'singing in the rain' I've got that on video I love that the splashing in the puddles I thought for the dance as a stimulus
- HT** That'll be interesting
- C** then I've got some of the fill ins for tidy up and lining up and singing the register you know those and I've got loads of number songs for the numeracy and I'll have the guitar so lots I'm not going to run out
- HT** It doesn't sound like it OK can I try you on the –how do you feel musically???
- 30 **C** yeah I'm much more confident –umm it's hard isn't it –you say what are you going to do you know with the kids and ideas there there and I'm think I'll do this and this and this loads of things but then you say are you musical andto be honest I'm not sure still .. I know you say but you do this and this but no I am musical inside – it's really important to me I love it and love singing and I'm never happier than sitting strumming to myself but it's still – I still don't read notation no I know how to work it out now from what you've done that session when you showed us all how it worked and why there's Italian words and all that and that well everyone thought that was amazing but I can't sit down and play it just like that
- 40 **HT** You see you play by ear don't you
- C** Yeah sort of I can't do it straight away but
- HT** but you do play by ear and many people like Ben (music specialist student) was saying he wishes he could pick up music as quickly as you so
- C** Ben's great we've worked on each of the projects he's really boosted my confidence.
- HT** You worked well together but I think I would say he's learnt more from you than the other way. I would say.
- C** Umm I don't know he's helped when I was getting the structure he's there with me and I was saying about the leaf and I was talking about the visual
- 50 structure and he says well lets use the shape as music structure see I didn't make that connection but well once he said that it all fell into place
- HT** I see I didn't know how you hit upon the structure but it worked well so if you play by ear why is the notation so important?
- C** Well that's it you have to read to be a musician
- HT** Well no you're fiddler chap doesn't he's musical you said before

C yeah well yes but I mean it says learn about notations in the National Curriculum so I have to know that to teach it.

HT and you are going to get them doing graphic notation and you said you can decode standardised so you can support the children and you don't have to do it alone remember it says for generalists with the support of the co-ordinators.

C yeah right well there you are if I was really musical I wouldn't need that support would I see what I mean.

10 **HT** OK I see what you mean but it doesn't stop you being musical cos you're thinking of notation as the stumbling block aren't you and you've already learnt how to decode it alright not speedy but you know the note from the page to the glock or xylophone

C I think there's the two like Dawn said you've got the in here and then what they you know in school what they expect to be musical is like the specialist you go to like you I ask what music or what's this note and you do it just so natural to you.

HT I don't think I could do the leathers though!!

C bet you could (laughs)

20 **HT** OK I think we've exhausted that now (laughs) anyway thanks again and I'll talk to you after block so hope it goes well and you know where I am if you need any thing

C will do can I have your scrap piano (laughs)

HT No get your own (laughs)

Claire - Final placement report extracts

Year 1/ 2 class with 27 in class - placement 24/3/03 to 23/5/03 grades 68%

Overall comment

Claire has worked very hard in this placement, always being well planned and resourced. She has established very good relationships with the staff and pupils. She has managed potentially difficult behaviour effectively. Claire is very creative and enthusiastic, making her lessons stimulating and interesting. She will obviously make a very good teacher and we wish her the best of luck in her future career.

10

Under subjects

ICT: Claire has used ICT effectively in her teaching.

Specialist subject: Art

Foundation subjects: All foundation subjects taught + PHSE

Taught several pupils on SEN register and used a range of strategies to promote good behaviour.

Targets: Further experience of assessment/record keeping over a longer time period.

20

Experience of reporting to parents in more formal settings.

Develop the role of a subject co-ordinator.

Observation sheet extracts

Maths lesson: You judged when they needed to stand up and have a musical interlude.

The song motivated them.

Dance lesson: The lesson was very well planned with suitable music to accompany it. The children were motivated to perform their very best movements.

30

An excellent lesson – inspiring to watch!

Excellent demonstrations took place by the teacher and pupils.

Pupils not performing so well were encouraged to improve following demonstrations and guidance. Continue the good work.

(No assessments of music lessons and no comments on music apart from the above also no comments at all on art).

Claire's - Extract from end of Year three audit
Year Three Yearly Learning Outcomes for Primary Education Music
Specialist Trainees

Music subject knowledge

From the work on the course and in school trainees will have:

- handled and developed their skills with a wide range of sound media, including ICT, voice and as appropriate their own instrument; *Good I am learning to play the violin and play the guitar in school.*
- specifically developed further skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *Very Good -violin/fiddle*
- 10 ▪ with increasing subtly and for a range of musical ideas, used the musical elements, as stated in the N.C. for music, to develop their own compositions and to develop integrated ways in which these could be used with children; *Good particularly year two song composition*
- further developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions further explored the integrated nature of these for developing musical learning; *Very Good –playing/improvising using violin with piano.*
- developed an understanding of the convention of recreating and interpreting music; *Good*
- 20 • further developed knowledge about a range of composers and their related genre through their research for their own compositions; *Don't feel confident about this and still have to research more about composers particularly classical.*
- developed their ability to use an increasingly wide range of source materials to support their own subject knowledge development; *This needs more work for my own subject knowledge.*
- developed their abilities to reflect upon, evaluate and appraise their own and other's musical work. *Good*

Music pedagogy

From the work on the course and in school they will have:

- 30 ▪ a well developed understanding of music education and various approaches; *Very good*
- a detailed understanding of the N.C. for music and other relevant documentation; *Good*
- further developed their abilities in the processes of interpreting the N.C. for music and relevant documentation to a variety of classroom situations; *Still need to be able to do this with the older children fine with the younger ages.*
- 40 ▪ developed their understanding of the integrated nature of programmes of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this across various age groups; *Good with the young ones but need work with the older children.*
- planned, organised and managed music in the primary classroom for the whole class and several age groups; *Very good*
- developed the skills in the monitoring, assessing, recording, reporting and progression of music in the primary classroom for a range of age groups; *good and developed this on final placement*
- devised assessment and observation schedules in school contexts and systematically collected evidence of children's learning; *good and developed this on final placement*
- 50 ▪ developed their abilities of applying their subject knowledge to work with children. *Good particularly with the younger ages.*

Subject leader and curriculum co-ordinator roles

Trainees will understand, from their serial and block placements and the work on the course, the issues related to:

- the subject leaders and curriculum co-ordinators' roles; *Good- I know what they do*
 - the processes and procedures involved in devising documentation and policy documents for music; *Know about this through art where very good but not so good in music.*
 - issues relating to professional development from the INSET they gave to year two and year three peers; *In art very good In music I would need to work at this but can use ideas from the INSET session.*
- Through their regular opportunities to present their personal music learning and showing of musical compositions and skills development and the devising and implementation of INSET they will have:
- developed a range of strategies for disseminating ideas to specific audiences; *Can do some of this – did this in presentation in yr 2.*
 - developed a range of specific types of materials to support presentations in different situations and for different audiences. *Not really need to work on this.*

Philosophy of music education

They will have developed, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their ability to articulate their:

- views of the type of musician and music teacher they wish to be; *Very good views and getting better practically with the violin and guitar.*
- the differences in approaches to teaching music based on a range of musical beliefs; *Good*
- understandings of the underlying philosophy in the National Curriculum documentation and schools documentation; *Good*
- critical analysis of the philosophies underpinning documentation and approaches; *Good*
- personal philosophy and key principles which underpin their music teaching. *Very good*

Personal and professional profiling

They will have further developed their skills in:

- critically analysing their strengths and weaknesses in the areas stated above; *Still have trouble critically analysing and tend to think about what I can't do rather than what I can do.*
- devising comprehensive action plans for future development; *Can do action plans but not comprehensive*
- producing needs analysis documentation for their own needs and for peers, from interviews, to devise an INSET for year three generalist and year two specialist trainees; *N/A*
- the collection and collating of a wide range of evidence to support the critical analysis of strengths and weaknesses; *Good at collecting it not so good when I have it as to what to do with it.*
- be able to decide how and where to access support for their future development plans and understand this process for supporting colleagues. *Good and will ask music co-ordinator.*

Career Entry and Development Profile

- Reflecting upon my teacher training, the aspects of teaching I find most interesting and rewarding are the creative arts. My love for the arts has always been a personal interest. I have a natural creative talent in music, art, dance and drama/role play. I hope to develop this interest in both a personal and professional capacity by continuing research, making links with outside artists and agencies, which I hope will inspire both children and staff. (Refer to art profile and block placement files).
- 10 • As I approach the award of QTS I consider my main strengths and achievements to be teaching the arts and PE. In addition, my organisational skills within the classroom, planning and resources for lessons in all curriculum areas have been very good. Achievements included an art exhibition of pupils' work, a whole class assembly performance of song and dance.
- During my NQT year I would value the experience of reporting to parents formally and to develop MARRA on a long-term basis (impossible to do on an 8 week block). I would like to develop my role as a subject co-ordinator during my induction.
- 20 • Regarding my future career development I see myself taking on the role of an NQT mentor or the role of SENCO due to my experience as an SENA.

Claire – informal interview after final block placement and filling out the CEDP (last week of the course)

HT Well this is the last time I will be troubling you with these questions and I just want to say thank you ever so much for all the time you have given me and letting me know all your thoughts on your musical development. But enough of that the big thing is you've done really very well haven't you you said you were going to get better grades this time and you really did. Well done!

C Thanks yeah I'm really pleased –it wasn't an easy class –there were lots of SEN and behaviour problems so you couldn't stop for a minute but I enjoyed it and we got lots of work done.

10 **HT** I see from your CEDP that you did a class assembly which was song and dance so tell me about that.

C Yeah I didn't know until half way through block that I'd be doing the class assembly. Mrs****(class teacher) said she'd been watching to check I was coping before they decided –she was lovely she said they didn't want to put extra pressure on but because I had the rain topic going with the songs and the dances it was easy to show that. So it was the work we did anyway but it was putting it together for the performance. Actually I think it motivated the children - something to work towards.

HT Learning with a purpose!

20 **C** yeah exactly. Well so you can see I did do the rain topic.

HT Well reading the report there isn't very much I mean I can't find much about music and nothing about art. I found a few snippets in the observation schedules referring to songs in maths and a dance lesson. It's funny that cos the teachers hardly ever comment on music and they don't seem to assess music lessons.

C no I s'pose they feel they don't know unless they are the co-ordinator or something like that. My teacher told me she wasn't musical and that they all left it to the head cos he loved doing it. You know I did loads of music too and I was trying to find quotes for my CEDP to prove but there wasn't any.

30 That was a bit you know

HT disappointing?

C yeah in art there was nothing at all and I did the exhibition and all the displays in the front entrance but well I'll get a good reference from them.

HT the report does say you are very creative but it's funny that they don't see the importance of the arts in reports. Anyway we know you did lots so tell me about it.

C umm as I said it wasn't an easy class so practical work seemed a bit risky but really I had the most problems in the literacy and numeracy they couldn't sit still for the first bits and I think well it's only my opinion but I think kids are getting bored with it every morning no let up. I tried bringing songs into numeracy and I did a rap in literacy in the poems bit.

40 **HT** Yes I found comments about the music in maths and it did say about it motivating the children.

C well I think they get too much of that and when you do role play and singing and making art you know the practical things they really get into it and it's no secret that it's what I love doing so then the enthusiasm sort of rubs off don't you think?

HT yes it certainly does I mean if you're just sitting there bored the children think why should I do that but enthusiasm is infectious and they don't come much more enthusiastic than you- do they!

50 **C** Well it's great isn't it getting them doing the moving and dancing and singing and. You should have seen them- they performed out of their skulls I

was –well I was quite tearful to tell you the honest truth. I took photos I'll just find some (hunts in file for photos) see

HT Oh the parents were there?

C yeah they made it a bit of a thing – see little ****(small boy) now he was in all sorts of bother everyday but you know the singing in the rain he pretended to put on his wellies and he did this brilliant splashing dance a real Gene Kelly and I could get him to behave by using that like the threat he wouldn't be able to show it so he well he made real progress and his behaviour it did change I mean not all but you could see improvement.

10 **HT** so did the rain compositions work

C yes no doubt they had lots of sounds and ideas and they did slow getting faster getting slower all that they really tried with it and the graphic notation that worked and they had the ideas of the symbols and I did it with blue tack and cards on the board to start then they moved them around my first notation see and the year 1s could do it.

HT I'm really pleased you've managed to do the graphic notation I think - well no- trust me - what about you - has it removed a barrier for you?

20 **C** yes in a way it has I could see that if kids can do that and use the symbols they were using them to remember well as a guide to playing their pieces – I mean at that age you know it's different everytime they do it but well in which instrument came where it did they did do turns with the symbols and they were strict on it

HT what do you mean strict on it?

C If someone came in with an instrument before the symbol said they were all no no it's not that now it's –whatever the tambourine.

HT So more successes in school and you got praised for the type of music you chose

30 **C** Yeah they were impressed with the Fludde storm they liked the wind machine sound. And the Gene Kelly that was a hit but everyone likes that don't they.

HT I do yes now I was pleased to see you saying in your CEDP that you what was it (reads) 'I have a natural creative talent in music, art, drama and drama/role play'. And do you know what I thought when I read that?

C no what?

HT she's put music first not even art is first as her specialism.

C I didn't notice that – I'd better go and change it (laughs) no it's alright I'll leave it – had you worried tho'. (laughs)

HT OK so you've got music there and you mention it as a strength so you're not worried about them seeing you as musical now?

40 **C** No not really well yes but then as a classroom teacher and doing performances in assemblies that sort of thing - what I realised is that they – well lots of the teachers out there they've got less experience in teaching music than me but I'm not putting myself up for co-ordinator.

HT but you are more confident to say I can do all sorts of music with the children.

C Oh yes I can and I'm better at the guitar and I did the graphic notation and with the little ones you don't have to do the standardised stuff do you?

HT no it's notations so that is one of several different ways of notating. OK so I'm going to ask do you think you are musical now we're at the end of the

50

C If I say no you'll think I haven't learnt anything (laughs)

HT no I won't because I know you have and I've seen it so?

C well I'm beginning to think yes I'm musical for doing the folk and rock and I'm musical singing with kids umm it's a different sort of musical to what they want in school

- HT** but you've successfully taught your classes using the national curriculum and the children have learnt new songs and how to make their own music and perform and write it down so what more could they want?
- C** Piano? (giggles) no they do they want someone to play the piano the guitar helps but they don't want guitar players.
- HT** I think you have moved from I'm not musical to saying you're musical in a lot more contexts?
- C** yes and I think you're right it shouldn't be about the piano or sight reading or the other stuff it should be playing by ear and just enjoying singing and dancing and hearing more music and making it up.
- 10 **HT** other stuff – piano/sight reading and other stuff?
- C** all the music- the subject knowledge about the theory and the composers.
- HT** right thanks and you say 'making it up' – I assume you mean the children composing?
- C** yeah that's important and if it's their's they remember it and they'll play it. You see that's it they do love it and they've got to be making it being actively involved because they won't learn music if they're just listening. Anyway I'm more musical than when I started here but I still I've still got lots to learn before I say completely yes
- 20 **HT** I'm pleased you've put that you've got a 'natural creative talent in music' I think in that statement you're saying 'I'm musical'.
- C** bits not completely – one day maybees one day hey!
- HT** Claire it's been a pleasure doing business with you and I'm pleased you got that job congratulations you can relax now over the summer? One last favour could you check notes again just in case I sneak in that she says she's musical!!!
- C** I'll check there's none of that going on!! Will you be at the ball.
- HT** yep have dress - will go to the ball cinders! Thanks again and very best of luck, keep in touch.
- 30 **C** Yes it feels a bit strange now we're finished anyway hope the work goes OK. See you at the ball.

APPENDIX SEVEN

Dawn's story

Data Extracts:

Initial Biography (82)

Entry Information (83)

Year one

Initial audit (84)

Tutor Observation Serial Placement Teaching (85)

Serial Placement Report (86)

Extracts Assessed Block Placement Report (87)

End of Year Audit Generalist (88-89)

End of Year Audit Specialist (90-91)

Year two

Extracts Assessed Block Placement Report (92)

Serial Placement Report (93)

End of Year Audit (94-96)

Year Three

Initial Interview (97-99)

Observation/Field notes Recreating project (100-101)

Dawn Feedback - Recreating project (102)

Pre Placement Interview (103-106)

Extracts Final Assessed Block Placement Report (107)

End of Year Audit (108-110)

Career Entry and Development Profile (111)

Final Interview (112-114)

DAWN'S STORY

Data in chronological order related to Dawn

Starting Biography

Dawn was brought up in the south of England only 30 miles from London into what she described as a normal professional family. She has very happy memories of her early education in infant and junior school and considered herself very fortunate to have been taught in those early years by some inspiring teachers. As a September birth she was always older in her year and this built her confidence to achieve. She was encouraged to sing in the choir in her junior school and played the recorder as all the children did but she didn't really like playing it. She was successful at school and at the age of 11 years she remembers that the choir she was in went to the Royal Albert Hall to sing in a choir competition. She felt this experience was wonderful and although she did not consider herself 'much of a singer' she said the whole social and emotional experience of standing on that stage and singing with the other choir members was a feeling that 'you can only get through music'. She joined the guides when she went to secondary school and again enjoyed the activities and the singing. In secondary school she was involved in sports and in the choir. The school offered lessons in various instruments from the peripatetic teachers and Dawn wanted to play the guitar. However she was not chosen and was told that her hands were not the correct shape. Her parents however decided to buy her a guitar and pay for her to have lessons in classical guitar. She had lessons for four years but stopped when the O level studies started. Her guitar playing and choir singing stopped at this point and she didn't start again until much later. She was successful in her O levels but although she was deputy head girl and enjoyed the responsibility of that role she did not engage as fully in her A level studies as she might have done. Because of this she did not go to the 'university of her choice' but did a social science degree in sociology at a London Polytechnic. She enjoyed her time as a student but was not sure what she wanted to do with her life. During the rest of her twenties she had odd jobs and went travelling to New Zealand. When she returned from her travels her family had moved to the North East. She moved with them and had jobs in customer services. At this time she also took up playing the guitar again inspired by a close friend. On the birth of her daughter she started to think about becoming a teacher. She decided to gain some 'more suitable' qualifications to see if she really wanted to teach. She studied for an HND in childhood studies. She very much enjoyed her placements in schools during her HND and this confirmed her wish to become a primary school teacher. At the age of 36 she applied to Northumbria for the three year degree, even though she could have entered the PGCE course. She wanted the 'time to learn about being a teacher not just getting there by the fastest route' and so she joined the degree in September 1999.

Notes from Dawn's Application

First choice was Northumbria

GCSE English Language and Mathematics were taken a year early gaining grade A for English and B for Maths. She took a further six GCSEs at the normal stage gaining three B and three C grades. In the lower sixth form she took a further GCSE in Human Biology gaining a B grade. She took three A levels in History grade C and Biology and English at grades D.

She went straight to higher education (Polytechnic) and gained 2:2 BSc Social Science in sociology.

10 During 1990s she had several jobs including customer services and self employed Kids fitness instructor.

In 1997 she started BTEC (HND) in Early Childhood Studies and a North East Further Education College. She gained many distinctions for the various units.

In her personal statement:

"I greatly enjoyed my own time in Primary Education due to some inspired teaching. It is now my ambition to inspire others and try to pass on a life long love of learning."

20 Under hobbies and interest she lists 'playing classical guitar' among other things and she goes on to state: "I am particularly interested in music, dance and drama for children."

Reference in support of Dawn's application

From the Principal of the FE college

"Dawn is an extremely able student who aims for and receives distinctions in her modules. An extremely able practitioner, she has been identified as on a par with final year PGCE students by the schools for her work experience."

30 Dawn's Interview information

Interviewer noted that she wished to study Maths as a specialism as she did not have formal qualifications in this area and felt it would help broaden her profile. She was clear that it was the early years 3-7 she wished to focus upon. She was also clear that she wished to study the art and music generalist route through the degree. The interviewer suggested she apply to the PGCE but she was clear that she wished to train over three years to ensure full coverage of the subjects and skills required.

40 The interviewer considered her to be academically capable and very well prepared for the interview understanding current issues but the interviewer was concerned about her motivation because of the number of jobs she had had and whether she would be able to work as part of a team.

Initial audit

Dawn - Sept 1999

How do you feel about music and art?

I am interested in all kinds of crafts and like making things especially messy things. I have access to a work shop and have tried wood turning and using a CAD Cam system. I love listening to music of all kinds: Bagpipes to Blues. I have spent hours of fun singing (usually action songs) with my daughter.

What factors have made/do make you feel like this about music and art?

10

I have no qualifications in either of these subjects but I loved being in the choir at school and in the Youth choir. I sang in a choir competition for the BBC – badly!! I play classical guitar – a bit! School and guides have been the main influence in my enjoyment of these subjects.

What are the issues for you in teaching music and art?

20

I want the children to have fun and enjoy art and music. I have done a number of art activities with children from reception to year 4, using a range of materials/techniques varying in size from whole wall friezes to Christmas cards and calendars.

What do you think are the aspects of music and art that will either, enable you to and/or hinder you, when teaching music and art in the primary age phase?

I have no qualifications in either art or music and so subject knowledge could be a problem. My enthusiasm should help me when teaching these subjects.

Dawn - Year One Serial School Art and Music Placement

Observation of Dawn's group - Dawn leading music lesson with Year 4 class

Music improvisation lesson using different textured papers as the sound source.

Comments

10 Preparation is good in terms of the paper sound sources. Clearly focussed on appropriateness for this year group. Good use of an unusual sound source. It focuses the children's exploration well. You've thought through control issues. Don't forget praise as well as firmness. Useful comparing of same/different sounds and involving all in the copying a sound activity.

Targets

Listen very carefully to anything which can be developed such as co-ordinating exactly the playing together of the crisp packet sounds.

Tutor Comments on the Serial School Placement File Year One Art and Music

20 **Group File** – Dawn and three other students

Comments

30 The presentation of your collective file is very good. You have clearly drawn upon and taken forward the school's planning and planning framework. I'm glad that you managed to find out that being positive in your interactions is more effective than 'nagging'. In carrying out evaluations of your work it is useful to set targets for yourself. You have applied an assessment framework effectively to the children's achievement. The photos provide a very useful evidence base of children's engagement and your own work. Well done.

Art and Music Serial School Placement Report Year One

Dawn

Teacher Comments:

Within her group Dawn took a leading role in devising medium term planning for Art and Music. Individually Dawn planned 2 sessions – Art and Music. Children were enthusiastic and keen to take part in activities planned.

Areas of Strength:

- 10 Well resourced – excellent preparation and research into subject of Matisse. Questioning skills very good – kept the children ‘on track’ – didn’t allow them to deviate. Used tone of voice effectively to maintain discipline. Aware of needs of individual children within group. Very keen to put children’s work on display – take photographs! Wonderful display! Thanks – children themselves very appreciative of way work displayed. File – detailed and well laid out; constructive evaluations.

Targets for Future Development

- 20 Classroom organisation – arrangement of furniture, preparation of resources.
Time management – allow time for clearing away/ plenary, give clear instructions of who clears away / what remaining children should do. (In week 3 – did keep group after clearing away – discussion – great. You have shown great enthusiasm Dawn – brilliant ideas and awareness of needs of other adults within the group. I wish you every success. Good Luck (not that you need it!)

Dawn - Year One Block Placement extracts from report

Taught a year two class in an urban school with 24 children in the class.
Taught no music as music was taught by a specialist teacher.
Very successful placement gaining 73%

Overall teacher comment

10 This has been a very successful placement. Dawn has clearly enjoyed her teaching and the children have gained much from working with her. Dawn is a 'natural' in the classroom. Her expectations are high and she has the ability to help each child develop their potential in a sensitive and positive way. She has fitted in well and has been a valuable team member.

Targets from year one assessed placement report**Strengths:**

Knowledge of the curriculum, discipline, planning and flexibility.

Targets:

20 To further develop the use of the assessment process to inform planning.

Dawn - End of year one audit

Music Profile (Generalists)

Pedagogy (overview of my learning to date)

1. Children's learning is (therefore, teaching should be) progressive.
2. Learning opportunities should be presented to children in small steps. This applies to an individual activity, lesson or series of lessons.
3. Children learn best if they are active in their learning.
4. All children are individuals and will learn at different rates and in different ways. Teaching needs to reflect this.
5. Children need opportunities to develop their skills in all the conventions of music, i.e. composing, performing, listening.
- 10 6. The importance of planning, assessment, evaluation to the quality of teaching available to the children.
7. Children benefit from being allowed to take control of their own learning.
8. Giving the children an opportunity to perform is vital – appraisal, modification etc + self esteem.

Music Subject Knowledge

Musical element:

Strengths – I know what they are

20 **Competence:** I know how to use a range of them

Areas for further development: I need to know how to develop the children's understanding of them.

Action plan: Read more +more classes

Own skills

Strength: Enthusiasm for the subject and I enjoy an eclectic mix of styles.

Competence:

Play classical guitar a bit and used to sing in youth choir; read music a bit.

30 **Area for further development:** I want to be able to accompany children's singing.

Action Plan: Get some lessons and practice!

National Curriculum

Strength: None

Competence: I know the content having read it but don't know it to implement

Area for further development: Don't know the revised curriculum just out

Action Plan: Get copy of revised music curriculum and read it.

Percussion instruments including junk

40 **Strength:** I know how to play most of them

Competence: I can teach with them

Area for further development: I need to know more games to use them and more ideas

Action Plan: Further work at the university and in schools

Planning

Strength: None

Competence: I know how to do medium and short term planning

50 **Area for further development:** I need to know how medium and short term planning links into whole school planning

Action Plan: More work in schools

Assessment

Strength: I know how to encourage pupil self assessment
Competence: No real competence in assessment yet.
Area for further development: I need to understand formal assessment
Action Plan: Help and feedback from tutors

Health and Safety

Strength: N/A
Competence: Ok on this
Area for further development: N/A
Action Plan: keep revisiting

10

Class Management

Strength: Ok on this
Competence: (left blank)
Area for further development: (left blank)
Action Plan: Look for new ideas

ICT

Strength: (left blank)
Competence: Using video/audio recorders
Area for further development: Computer programmes
Action Plan: Get brave

20

Teaching Styles

Strength: (left blank)
Competence: I have a range of different styles
Area for further development: I need to know the best use of the different styles
Action Plan: I need lots of practice.

30

(Tutor comment: This is a good starting point however you must begin to write in greater detail in the future.)

Dawn - Yearly Learning Outcomes for Primary Education Music Specialist Trainees

Year One - Music subject knowledge

From the work in the University and in school trainees will have:

- handled a range of sound media used in primary schools; *Yes quite confident with this from university workshops and on serial teaching practice.*
- used the musical elements as stated in the N.C. for music in ways which could be used with children; *good with the basics of dynamics, tempo, timbre, rhythm not so sure about pitch work or the texture/structure, need more experience.*
- 10 ▪ been introduced to the musical conventions and started to develop their understanding of these; *yes good understanding of them, tried them in sessions*
- developed knowledge about specific composers and their related genre; *This is an area that I'm on the edge of. I know the famous pieces but don't know what is out there if I need to fit music to projects – I need to read more and find out – Go to more concerts.*
- an understanding of how to use source materials to support their own subject knowledge development. *I read a lot and am comfortable with finding out.*

Music pedagogy

From the work in the University and in school they will have:

- been introduced to music education and the N.C. for music and other relevant documentation; *Yes I need to become familiar with the revised N.C.*
- begun to understand the process of interpreting the N.C. for music to specific classroom situations; *Yes on the art and music serial teaching practice.*
- started to understand the integrated nature of programmes of study one and two in relation to the teaching of music; *Yes I understand it but need practice in teaching*
- 30 ▪ been introduced to planning, organising and managing music in the primary classroom and tried this with groups; *Yes on the art and music serial teaching practice and have ideas but need more games and ideas/activities generally*
- been introduced to monitoring, assessing, recording, reporting and progression of music in the primary classroom; *This is a weakness I need to know how to do formal assessment*
- an understanding of the process of applying their subject knowledge to work with children. *Yes I understand the process but understanding and doing are not the same I need lots more experience in schools*

Subject leader and curriculum co-ordinator roles

Trainees will be aware, from their school placement, of:

- subject co-ordinators; *Yes*
 - some of the documentation that they produce in schools for planning and schemes of work in music. *We were shown this on the art and music serial teaching practice but I need more experience in fitting my planning to the whole school policy.*
- Through the presentation of their research into a composer to their peers they will have started the process of:
- 50 ▪ disseminating ideas to a range of audiences. *N/A*

Philosophy of music education

They will have started to consider:

- the type of musician and music teacher they wish to be; *I know what I would like to be. I am very enthusiastic but enthusiasm does not create skills so I need to practice and develop my skills. I have a goal but it is on the far horizon at this stage*
- the differences between 'teacher performer' or 'teacher facilitator' philosophies. *Yes I am a 'teacher facilitator' I do not want to be a teacher performer but I could not be as I do not have those skills.*

Personal and professional profiling

10

They will have started:

- the processes of analysing their strengths and weaknesses in the areas stated above; *Started this; see other profile but need to do in more detail*
- the development of an action plan for future development. *Started this but again I need to do this in more detail.*

YEAR TWO

(No interviews or observations as Dawn not part of the project until year three)

Dawn – Extracts - Year two assessed block placement report

Year 4 class, small class of 19 children, gained 68%

Taught no music – music taught by specialist teacher.

Overall teacher comment

10 It has been a pleasure having Dawn working with my class. She has enhanced the children's learning by using different strategies and some innovative approaches and activities. Dawn has always been ready to take the initiative. The children have responded well to her firm but friendly approach. Dawn has developed a professional working relationship with all staff. The potential to be a very successful classroom practitioner is evident. I wish her every success in the future.

PE/Dance: Dawn acted on advice given during observed lessons to improve the delivery of certain elements of PE lessons.

Observation sheet targets:

20 Keep building up the good relationship with children you have worked hard on this. Use a series of lessons to build up progression in learning. Work on the warm-up section of lesson this needs to be more rigorous. Vary the pace of the lesson. Think about teaching specific skills – perhaps skills taught in the gymnastics lesson could be used in dance. Develop a cool down section.

Strengths and Targets from year two assessed block placement report:

30 **Strengths:** Questioning skills; Planning and preparation of resources; Discipline; Ability to take the initiative.

Targets: To be made more aware of strategies for assessment.

Dawn – Year two art and music serial placement report
Year 4 class
Teacher comment

Dawn worked very well within a collaborative situation. She planned highly effectively, especially in music.

Areas of Strength

10 Dawn has a very strong classroom presence when leading a lesson. She has a firm but friendly approach to which the pupils respond very well. Her music lessons were very well planned and enjoyed by all.

Targets for future development

Perhaps think about managing the clearing up session at the end of the art lesson in a more organised way.

Try to allow for a class discussion before or after the lesson focusing on the children's work in art.

Dawn end of year two audit
Yearly Learning Outcomes for Primary Education Music Specialist
Trainees
Year Two

Music subject knowledge

From the work in the University and in school trainees will have:

- 10

 - handled a wide range of sound media, including ICT, voice and as appropriate their own instrument; *I know how to use the classroom percussion instruments and junk. I am confident singing with the children although I avoid singing on my own in front of adults. My guitar playing has improved with practice. I have been strict about practicing regularly. I have investigated ICT music programmes but I have not used these. ICT is an area that needs development.*
 - specifically developed skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *I have been practicing the guitar so that I can accompany the children. This has required a change in playing style from classical to chords. I have been learning more songs specific to the early year's repertoire.*
- 20

 - used the musical elements as stated in the N.C. for music to develop their own compositions and to develop integrated ways in which these could be used with children; *The revised music National Curriculum has the elements at the start. This has made it easier for me to interpret for use across the two programmes of study. I understand the elements and have effectively used them in my composition work at university. I need more practice in implementing them but through the process of the composition work I feel confident in trying this with children.*
- 30

 - developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions started to explore the integrated nature of these for developing musical learning; *I understand the music conventions and I feel confident with the composition and improvisation processes. I understand how these are integrated and how performance is derived from them. I understand the listening convention and the multiple types of listening. Again understanding and actively implementing this understanding to support children's learning still needs much practice.*
- 40

 - developed increasing knowledge about a range of composers and their related genre through their research for their own compositions; *My knowledge about composers has increased during this year but I am not confident that I have this knowledge in a form I can use quickly to develop my own and the children's music making.*
 - developed their ability to use source materials to support their own subject knowledge development; *Yes I can research subject knowledge.*
 - begun to develop their abilities to reflect upon, evaluate and appraise their own and other's musical work. *This is a developing area but not an easy one. As my knowledge is not deeply embedded I am conscious that I do not know enough to evaluate other's work. I am able to initially evaluate my own efforts. I realise that my evaluation is based on my knowledge and that my knowledge is not substantial.*

Music pedagogy

From the work in the University and in school they will have:

- 50

 - increased their understanding of music education and various approaches; *Yes I have more ideas and strategies to use in the classroom. I used these effectively on the art and music serial teaching practice.*

- a clear understanding of the N.C. for music and other relevant documentation; *I know the music N.C. and understand the revised orders. I have read the QCA music schemes of work for the relevant age groups. I have drawn upon them for the development of activities and ideas.*
 - developed their abilities in the processes of interpreting the N.C. for music to a variety of classroom situations; *I have only be able to teach music on the art and music serial teaching practices. There has been no opportunity to teach music on the assessed teaching practices.*
 - developed their understanding of the integrated nature of programmes of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this; *I have a good understanding of the two programmes of study and know how they integrate. I have planned and taught two lessons that integrated composing, performing and listening. I need to develop the integration of appraisal into my planning and teaching.*
 - planned, organised and managed music in the primary classroom for the whole class; *Yes effectively on both art and music serial teaching practices.*
 - started the monitoring, assessing, recording, reporting and progression of music in the primary classroom for their class on block placement; *No I have not had the opportunity to teach music on assessed teaching practices. I will seek to do this on final teaching practice.*
 - devised and trialled assessment and observation schedules in school contexts; *Yes on the art and music serial teaching practice this year but this is in the very early stages of development.*
 - increasingly developed their abilities of applying their subject knowledge to work with children. *Yes I am confident this is developing but I need much more teaching practice with real children.*
- Subject leader and curriculum co-ordinator roles**
- 30 Trainees will be increasingly aware, from their serial and block placements and the work in the University, of:
- subject leaders and curriculum co-ordinators' roles; *Yes I understand these roles and having researched this for the assignment this year; I know how the two roles complement each other. I have met and worked with curriculum co-ordinators in both serial teaching practices. In one the co-ordinator was also a subject leader. In the assessed teaching practices the co-ordinators for music were the subject leaders and they taught all of the music in those schools.*
 - a range of documentation and related issues from the schools in terms of planning and schemes of work in music; *Yes I have good awareness. I have seen the music policy, schemes of work and long and medium term planning documents in the school where I undertook my art and music serial teaching practice this year. I still need to develop my plans and relate these to schools' music policies and planning schemes.*
 - issues relating to professional development from the INSET with the year three trainees; *The INSET from year three students was very valuable. I found the audit and request for our development needs extremely thought provoking. I enjoyed the analysis process and the outcome from the INSET gave me many relevant and achievable ideas.*
- 50 Through the assessed presentation, of their development of skills in the media, they will have:
- increased their abilities of disseminating ideas to a range of audiences; *As I am not a specialist I did not engage in the assessed presentation. I did present my composition process to my peers. I found this to be a very valuable process. I found the composition challenging but the*

- *analysis of my own process and learning was illuminating. Undertaking the process of transforming my analysis for dissemination to my peers provided a further level of evaluation. I used my understanding of the process to plan appropriate composition work with the children.*
 - *developed materials to support a formal presentation. Yes for the dissemination of my process.*
- Philosophy of music education**
- They will have continued to develop, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their:
- 10
- *views of the type of musician and music teacher they wish to be; I am continuing to develop my views about music education and music teaching. With a firm commitment to providing for each child's learning needs I am certain about the type of music teacher I wish to be. It is important to provide children with the opportunities to engage in active music making. The music making has to provide them with the opportunity to express their own creative ideas. I want to be the type of musician who can support this. I am developing my skills and knowledge but I am not confident that I have enough musical abilities to provide what I think the children deserve.*
- 20
- *the differences in approaches to teaching music based on musical beliefs; I have witnessed different approaches to music teaching in the various schools I have been placed in. I am confident that I am building my subject knowledge and skills to be a 'facilitator teacher'. I have observed both 'performer teachers' and 'facilitator teachers'.*
 - *understandings of the underlying philosophy in the National Curriculum documentation; I think so? I am still considering this.*
 - *analysis of the philosophies underpinning schools' documentation and approaches from the serial placement information. Yes I examined the documentation and concluded that the policy of ***** (year one serial school) has a facilitator ethos, and in ***** (year two serial school) the philosophy is one of 'facilitator teacher' but the practice has elements of 'performer teacher'.*
- 30
- Personal and professional profiling**
- They will have developed their skills in:
- *analysing their strengths and weaknesses in the areas stated above; I consider I am able to make more informed judgements about my musical strengths and areas for development. Analysis of my own practice has been developed through the serial teaching practices. Having peer and teacher observations of my music teaching has supported this process.*
- 40
- *devising action plans for future development; Yes, this is a strength.*
 - *producing needs analysis documentation for a specific purpose (INSET by Year Three trainees); Yes see above in the subject leader/co-ordinator section.*
 - *the collection of evidence to support the analysis of strengths and weaknesses; This is developing. I need more experiences in schools with children to develop this further.*
 - *understanding some procedures for deciding how and where to access support for their future development plans. Yes I understand the procedures.*
- 50

YEAR THREE

Dawn – Informal interview at the start of year three

- HT** It's good to have you back on the course. How's baby?
D He's lovely – it's hard leaving him - did it with my daughter -benefited from nursery.
HT It's hard - you see them again both refreshed. Thanks for agreeing to join this study - you know others been involved since start year two - we're a little way into it now. I thought –if OK with you – at start of year two had group discussion what we meant by 'being musical'.
10 **D** Ohh (makes expression as if to say that's a big topic)
HT We needed shared starting point –what to do think if asked are you musical?
D What did others say?
HT At this point - not muddy waters – want you think?
D Answer would be no
HT To say no you're making decisions /judgements about yourself..
D Yes OK (pause) why do I think I'm not musical (pause) it's difficult to think through ...
20 **HT** Come at other way round – If someone is musical why?
D Person is musical - a lot of natural musical ability - play instruments, make music confidently – sing well...
HT play instruments - sing well - make music confidently -?
D Yes confidently / important – I play guitar not very well – I can't play just anything- have to practice to get it right.
HT Your audits / profiles you play classical guitar - sing in choirs?
D don't sing in choir at the moment – family and course – too many commitments -don't have a great voice –more workmen like – don't sing out of tune – no soloist.
30 **HT** play guitar / sing but you're not musical?
D You have to play well, learn the music quickly, able to perform it straight away.
HT Is it speed of learning?
D talented /natural musician you learn quickly – not natural to me – I'm enthusiastic /not natural. I love singing in choir- sing in car/shower –on my own wouldn't sing to you.
HT Oh dear just me?
D No (laughs) No any adult?- sing with my children – sing in schools with children.
40 **HT** you're not musical cos altho' you sing in tune/play guitar it's not natural it's not fast?
D Yes that's it
HT Does this person (musical) have to do anything else?
D Yes all the subject knowledge – In the audit – know composers – different genre – these are large areas of knowledge – I know famous composers – not all their music - after that not much.
HT Other genre you have eclectic listening?
D Yes blues, jazz, folk, rock Stones, musicals Rodgers and Hammerstein, choir pieces/church/oratorio/opera. I like La Boheme Puccini.
50 **HT** Varied yes you know these pieces?
D I am very familiar with them – I don't know them to analyse- what makes them work.
HT do you have to analyse music to be musical?

- D** Yes interpret it - make the performance good. I follow what I'm told. In choir you're told get louder - I wouldn't know why - it works. (pause) That takes a musician to know that.
- HT** Thanks I've clearer idea about that.
- D** Is that what the others thought?
- HT** Very similar, playing instruments, singing, speed of playing, knowing composers. Not analysing pieces. They said reading music.
- D** didn't I say that? Yes reading music - I can a bit but not fluently.
- HT** fluently is the key?
- 10 **D** Yes fluently.
- HT** Now move to your early experiences in music?
- D** Yes Good I enjoyed school singing in class - singing in choir
- HT** you were in competition BBC?
- D** Yes wonderful experience -recording - going to London - performing at Albert Hall - wonderful. Singing in with everyone -sound surrounds you - nothing else like it.
- HT** So you were encouraged to sing?
- D** Yes didn't matter not great voice - can hold tune - not soloist.
- HT** But good experience
- 20 **D** Yes very - I had inspirational teachers - inclusive - valued each child.
- HT** All teachers should
- D** Yes (pause) I was expected to play recorder - didn't like it - tried to lose it -
- HT** Recorder played properly is lovely but school recorders often out of tune.
- D** I couldn't remember which holes made which note.
- HT** Any other music at school/ when younger?
- D** Guitar - had lesson for 4 years - gave up before O levels. My parents encouraged me - keen for me to play instrument - good job - school wouldn't let me.
- 30 **HT** Why what happened?
- D** You were assessed for instruments - I said guitar - they said my hands were wrong shape - rubbish they didn't have enough guitars. I was upset - my mother bought me guitar - paid for lessons - classical guitar - Julian Bream!! I'm not very good -didn't play for ages - taken it up last few years got new partner - he plays.
- HT** Good keep practicing - can we move to your teaching?
- D** I haven't much experience of teaching music - I love doing it with children - I did lessons on serial teaching practices. No singing -just instruments and junk/paper.
- 40 **HT** Paper?
- D** In 1st year we used pass the parcel game and sound scape of different paper. Bit of a mess by the end but good.
- HT** What did you do?
- D** copying / same/ different from / listening to sounds. We had one large one(layered paper parcel) for the whole class and smaller ones for each group.
- HT** What year were they?
- D** Year 4 so old enough to behave.
- HT** so in the groups?
- 50 **D** Whole class we did same /different then composing- sound scape using the different paper. Listening to sounds with eyes shut- worked well - Organisation worked- they talked about **their** ideas, **their** sound scapes. Ownership that's important their own music not teacher's.
- HT** What did you do in year two?

- D** We used percussion instruments -tried pitch work with rhythm. Used how many ways can you play three notes.
HT how old were they?
D Year 4 again – teacher said they needed to do pitch work. We did singing with them but not in my lesson – left that to ****(name of other student).
HT How did it go?
D Singing?
HT No your pitch work.
D Oh really well – was surprised number of ideas from children – then chose best ideas – put in sequence – added accompaniment with rhythm – lucky we had all afternoon - time to experiment – they'd done quite a lot of music. Pleased with them – I was able to ask questions using elements and structure –start, middle, end - one sound two sounds etc.
HT So you're feeling comfortable about teaching music?
D I've done it twice successfully – problem – I wanted to teach it on teaching practice yr 1 /yr 2 but not allowed.
HT sorry - not allowed??
D Music specialist – both schools. They did all music throughout school. Teachers thought I was 'spared from teaching it'. I wanted to – get experience – disappointed not to have a go, make mistakes, try out.
HT fitting music in at odd times?
D What singing register??
HT yes that sort of thing
D I tried first day year one but teacher said I didn't need to do that Mrs **** does the singing. Being assessed so I have to merge in with the way it's done.
HT I'm going to have to send a message to partnership schools.
D If I'd been music specialist I could have done some on year two teaching practice.
HT We'll see if you can teach music on final block.
D The music in the two schools was very good – good standard – children sang in parts – wide repertoire – played lots of instruments – had choir, orchestra lots going on but not class teachers. In year one teaching practice the year six teacher also music - did own music. I wouldn't have been able to do music to that standard. Do need specialist teachers at KS2 for standard but also generalist to make relevant to topic/work in class. I said that in assignment.
HT Year 2 assignment yes '3 kinds of teacher' I agree that generalist must teach music for relevance and music shouldn't look odd one out to children.
D Exactly we do all other subjects.
HT you didn't get anything in music?
D no
HT sorry you didn't get opportunity - try on final block. Thanks for your time. I ask people to check the notes I make.
D Now?
HT No I use a weird short hand – need to translate it.
D Do you want to tape interviews?
HT I'd be very grateful next time.
D Fine.

Dawn – observation/field notes/discussion of mini project in music workshop sessions year three.

10 D working with 1 other student Rebecca. Chosen score like slides from biology lab. Rebecca is science specialist, Dawn is maths specialist. Score appealed and discussing organisms, how they might sound/move. Deciding which order to attack the four separate bits. Look to me need help. I've discussed with them about all four pictorial bits could be separate one after another top left then top right then bottom left then bottom right OR could be all happening together with parts coming in and out OR could foreground some and fade others in and out. OR what other possibilities. I suggested they think about possible groups of sound sources eg one part could be all metal, one wood OR by technique shaking/scraping. Leave them to think. D and R have 4 groups of instruments sorted into wooden blocks/claves hitting, metal triangles cowbells agogos, wooden pitch xylophones, metal pitch glockenspiels. Very enthusiastic both of them and a lot of laughing. Proud of themselves when I approach want to show sorted into four categories with two sections untuned and tuned. Are trying out sound ideas have mapped out on score different combinations of rhythm and tunes

20 wooden tune with metal rhythm and vice versa metal tune and metal rhythm etc. D using maths sorting and patterns for structuring. R using theme of organisms movement. Tension both strong and wanting to combine both ideas but not sure. D's ideas more abstract, R's ideas more story board. I suggest both possible if the expressive feel is organic through dynamics and tempo use while structure is from the patterns, look relieved at possible resolution. I suggest that this might not work and only suggestion as has to be their idea. D looks comfortable experimenting R less so but both motivated and enthusiastic. D says more of composition than interpreting score. Looking for the OK to take ideas beyond score or away from score D says 'is it OK if we use the score as an initial stimulus' D and R pleased that

30 I don't mind. D fascinated by different combinations of sounds.

D and R have been to see me in the week to ask about drafting in other players as they don't have enough hands for the ideas they have developed. We have agreed to ask two of specialists to come and act as performers and I will join in if needed.

40 D and R very organised got key to music room and are set up before we all arrive. D is in charge of this and has mapped the whole plan out on flip chart paper stuck to wall for each section. D and R want Ben and Catherine to play the pitched instruments. D says 'we know what we want but we can't play it fast enough' R is playing metal rhythm section and D on wooden rhythm section. Rhythms are syncopated D says we tried writing it down but in the end had to let go and feel it just she moves around rhythmically in small dance to the rhythms she is playing. They don't need me for any playing. I suggest they tape it when they have done a run through. Spent whole session completely engrossed and motivated with a lot of laughing and D organising the group. D quite hard task master getting them to rehearse again and trying to get middle part faster. D has been changing beaters to get different timbral effects so listening quite carefully. She has

50 looked across at me on several occasions for approval and checking it is sounding OK. I offer to play her part so she can stand back and listen and then R's part so she can listen. They found this useful to get an overview and R seemed pleased but D was analysing it and made us do it again making notes second time. I asked her what notes. D said 'When you stand

away you can hear the balance is wrong the metal sounds have to be quieter to balance with wooden sections. I suggest change to the beaters again D pleased with this.

Dawn Presentation / Discussion of Recreating Project - HT field notes:

10 D and R's piece is complex and very interesting timbrally. It has a virtual round structure which never ends and fades out at the end. D has charts of the process from first blind panic about which score to choose. D says R liked the score because it looked like microscopic organisms. Talked about importance of teacher intervention to support but not direct (I seem to have got it about right!). The link to maths and patterns is coming out strongly and the problem of expression versus abstract patterns is discussed with resolution of both not either or again tutor intervention recognised as essential. D talks about the facilitator teacher not the performer teacher. Discusses how having others with better technical skills playing ideas you have in your head a big break through. Both think they could use that in schools. Also thought getting others to play and standing back helped evaluation of sounds and D thought developed her appraisal ideas. Could see links to sections of the orchestra D asked what piece composed for. I explained it was a friend of mine from college in contemporary music group who composed it for string quartet. Top two sections for 1st and 2nd violin and bottom left viola bottom right cello. I told them I thought their interpretation was excellent. D had excellent analysis of her process throughout the project.

Dawn – informal interview prior to year three final assessed school placement

- HT** Good to catch up with you again. So you've finished the dissertation and now just the final placement to go.
- D** Yes it's been a rather long route but I'm glad I came back to finish the course. It was the right decision to learn to be a teacher the slow route.
- HT** Yes you could've done a PGCE – I know how you feel I did a one year and spent a lot of time training myself on the job, definitely not ideal.
- D** Yes I've really enjoyed researching for the dissertation and I intend to continue researching.
- 10 **HT** It becomes addictive and I think it's so essential to developing your own practice, I don't mean just you I mean ones practice.
- D** I have big plans for future areas to research, learning, assessment etc.
- HT** Good, well can we talk about where you are now with you musical development and teaching?
- D** Yes of course I've been thinking about being musical since we had the eavesdropping discussion. I do think it's all about degrees of and what the context is.
- 20 **HT** Can you talk about this a little more as you started to really explore this in the group discussion but there were a lot of students there and you didn't get the chance to expand umm you know to ...
- D** No I know and I was on the edge of thinking it through. If we go back to the first time we talked at the beginning of the year. I really hadn't thought about how I made those decisions about people and myself. I got out the transcript of that talk again and read it last night. I think I've moved a little from I'm not musical because I think I am musical BUT and it's a big BUT it all depends on who is asking and what they're asking for.
- HT** OK so you think you're musical now can you tell me why and we'll come back to who these people are.
- 30 **D** Well I feel musical inside, I mean I respond to music it moves me umm when I listen to Puccini I get tearful it reacts in here (points to heart). But I feel like that with a lot of different types. Now sometimes when I'm singing in the choir I stand in the middle of this wall of sound around me and it takes me away it umm. It's very difficult to talk about the emotional feelings the way it strikes into you. I think that is me being a musical human being, but I think everyone can feel that. I think everyone should be allowed to enter that magical world yes magical world that's what it is. I know Claire and Jackie they feel music. So yes I'm musical in that sense but and the but has to be there....
- HT** OK what is this but?
- 40 **D** Yes the but I'm a student going into a teaching practice and I want to try teaching music. I think I can do it.
- HT** You have already proved you can do it.
- D** Well I have done it twice no you're right I do think I can successfully teach music. I know how to plan and organise and develop activities. (pauses)
- HT** And..?
- 50 **D** Yes I was thinking about the way I thought when I was composing / recreating in the mini project. Actually that was the most challenging and enjoyable thing I've tried in music. That surprised me because it wasn't 'proper' music like Puccini or singing Bach or Mozart. No those pieces when I sing in the choir those pieces are beautiful right I suppose what I'm trying to say is that I did the composition in the second year the one I did with **** (name of the other music tutor) using those words and making our own song. I enjoyed that and our group invented quite a passable tune, not in the same league as some of the other groups but we were sufficiently pleased

with ourselves, like children really (laughs) then well I've been learning the guitar again and this time chords and songs for singing with the younger ones. My daughter joins in so the practicing is also benefiting her or torturing her depends how quickly I learn the song! (laughs)

HT I'm sure she will survive!

D Yes I'm sure she will. But when I think about working on that score with Rebecca. She was a really good partner to have in that project. She didn't let me have it all my own way and I think together we produced well we no I think the best thing to say is we really composed that piece. I know it was on percussion instruments but the structure was elaborate and it felt like real music. No I think actually when I stood back and listened when you played in there for us when I listened I was concentrating on getting the balance right metallic against wooden sounds you know I didn't realise at the time but I was making sophisticated musical decisions. It was when I was thinking about the process it was sort of coming to me but I didn't have it fully in my head when we presented. I think actually what has happened is that well with you asking me about being musical I think I've had to analyse my thinking and then having to go through the process then evaluate that and talk about it now talking about it again you see all the thinking that I've been doing about this.

HT Yes I do would you like to write this PhD for me? (both laugh) I see what you're thinking because you did say It brings it back to me as you were saying this you said something about if someone is musical they can analyse a piece and was it the choir leader who tells you how to sing the piece I can't remember exactly but

D Yes I did and I was reading the transcript and I think that might have triggered this realisation that I was actually doing the same in that project. You see the change.

HT Yes so you realise you are as musical as these other people you call musicians.

D Well just a moment this is the problem – this is what I was starting to say before. I might think I'm musical inside and I love music and all the other things but when it comes to what other people think For example ****(Tutor on the course) he tells us he's a governor of a school and when they appoint teachers they wouldn't take anyone to do music if they didn't play the piano. Now he knows what is expected by governors and yes I can see you don't agree but

HT Well I know that that is what a lot of people think but I happen to think they're wrong.

D Yes OK so do I but it doesn't stop them thinking like that does it?

HT No that's very true but

D No it matters it's the jobs you have to consider getting jobs

HT Yes I do see that

D it is difficult to get over these barriers. I wouldn't tell anyone in school that I can play the guitar a bit until I knew how things in that school worked. You see if you say I play the guitar then you have all these expectations put on you because they're often desperate for someone to play in assembly or concerts. I think it's very dangerous to say anything about playing an instrument unless you're really good. The expectations are too high they would expect you to be really musical and I don't have those types of skills or natural abilities. I practice very hard to learn a new song and I still have to look to change chords. (mimes changing chord very slowly.)

HT So are you saying that you have to keep quiet about any musical attributes because you can't match up to expectations.

- D** That's just it. Now Ellen and Paula they play the piano and when we were discussing this it's even harder for them because expectations of playing the piano are even harder to do. Now Claire she sings fantastically with confidence and accompanies herself on the guitar – she doesn't look at her fingers! But she wouldn't say she was musical in school for the same reason they would expect much more than just singing even to the guitar. You have to have the whole package like you (HT) and Mrs **** (music co-ordinator in year two serial placement school).
- 10 **HT** Well I don't like playing the piano and I hardly ever use it in schools
- D** No but the difference is you **can** you might choose not to but you **can** if you're asked to.
- HT** yes that's true but I don't think that I'm any more or less musical than any of the rest of you.
- D** Well I'm sorry to tell you but you are and there's you points up high and then there's us points lower.
- HT** Umm I don't see it like that.
- D** Well sorry you'll have to live with it (laughs)
- HT** OK just for now (laughs) Can I ask you then amongst yourselves I got the impression that some of you think others are more or less musical. Is that true?
- 20 **D** That's a good question I think you're right umm. You see I've just said about Claire's singing and guitar playing she's definitely better singing and playing than I am but do I see her as more musical umm I would say yes on the surface but I don't know well I suppose none of us can ever know if in here (points to heart) does she feel music the same as me, more than me, less than me umm it's not something we can ever know I don't think.
- HT** so can we get back to the 'it depends' again. You say in school they have high expectations and with the piano etc. Is it just about playing and I assume reading skills?
- 30 **D** Yes with piano comes reading you have to read at sight and that requires theoretical knowledge that 'huge body of knowledge that is music theory' (said in reverential tones and bows as she says it).
- HT** (laughs) Yes very good is that a comment or ??
- D** No it's from one who feels excluded.
- HT** excluded?
- D** Yes a kind of exclusion because I've been initiated into the lower slopes but I don't seem to be able to get any further.
- HT** Is that because you've not been taught in the right way or have not had the opportunity to practice using notation? Well I mean standardised notation
- 40 because you're able to interpret that contemporary score.
- D** Yes probably because you know we all agreed that that session you did on notation was a revelation to most of us. It seemed particularly to the ones who can read music a bit well certainly they were saying we were never told the logic behind the system and how it had evolved. It makes so much sense now but it'll take a lot of practice for it to be natural if it ever gets to that stage.
- HT** so that is the 'huge body of knowledge' the theory that's it?
- D** No you have all those composers and their music - what **do** I play for the children what **is** the quality? I've heard people be derogatory about Mahler I liked the music to Death in Venice I hadn't heard Mahler before but I thought it was wonderful and then you see the critics getting all that's not very good so how are we to know?
- 50 **HT** I think it is wonderful as well I love Mahler and his songs are beautiful but yes I can understand the problems for generalists. You can and should choose a wide range of music from all types of genre and styles, times and

places. I think if you like a certain piece of music and talk to the children about how it makes you feel the children will listen to it. OK I can see you need to go. Dawn that has been really interesting I didn't get to ask you about your placement. Who have you got this time?

D year one and it's a nice class. I think I might be able to do some music although it doesn't seem to be on the timetable she gave me so..

HT ask to do it and if you want me to talk to them.. anyway I must let you go. Thank you so much I'll get this typed up for checking if you have time.

D Fine – Yes I enjoyed that - see you after teaching practice.

Dawn- Extracts from year three final assessed block placement

Year one class of 24 children – gained 93%

Overall teacher comment

10 Dawn has been an outstanding student. She has developed an excellent relationship with pupils, staff and parents during her time with us. Dawn has worked extremely hard both in and out of the classroom and I know she will be a valuable member of any school with her happy, friendly personality and her dedication to her work. I wish her every success in her future career.

Foundation subjects:

Dawn has proved to be able to produce high standard of lessons in all subjects. She has set clear objectives in all of her lessons. Dawn taught Geography, History, RE and PE as part of her timetable. She has also taught music and art for extra experience (voluntarily – one off) and has taken KS 1 assembly.

20 Targets from final placement report:

To continue the high standard of planning and evaluating.
To continue making cross-curricular links.
To continue being YOU – believing in yourself and the children.

Dawn - End of Year three audit
Yearly Learning Outcomes for Primary Education Music Specialist
Trainees

Music subject knowledge

From the work on the course and in school trainees will have:

- 10
 - handled and developed their skills with a wide range of sound media, including ICT, voice and as appropriate their own instrument; *Yes I am confident with the instruments and singing with the children. I sang in the class assembly with the children in front of the whole school. I was able to accompany a limited range of songs using chords on the guitar. I used video and audio tape recorders within the lesson on final teaching practice. I need to develop my skills in using ICT music programmes. I can personally use them but I have not had experience of using them in schools.*
 - specifically developed further skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *Yes I have developed my guitar playing to include chord accompaniments. I have practiced songs in the young children's repertoire and I have become confident enough to sing in front of other adults in school.*
- 20
 - with increasing subtly and for a range of musical ideas, used the musical elements, as stated in the N.C. for music, to develop their own compositions and to develop integrated ways in which these could be used with children; *Yes; in the mini projects I composed and interpreted music using a modern non-traditional score as a stimulus. I was able to map the process to the N.C. for music. I could use this with children. I was not able to develop this on final teaching practice.*
 - further developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions further explored the integrated nature of these for developing musical learning; *Yes as above*
- 30
 - developed an understanding of the convention of recreating and interpreting music; *Yes. The mini project provided this opportunity and I have gained the appropriate understanding of this process.*
 - further developed knowledge about a range of composers and their related genre through their research for their own compositions; *This continues to be the one aspect that I do not feel as confident about. I have researched composers and a range of genre. I do not think I have used this information to develop my own composition.*
- 40
 - developed their ability to use an increasingly wide range of source materials to support their own subject knowledge development; *Yes, I have drawn upon various sources. I know how to research but the area is very large and will take a life time to become knowledgeable about.*
 - developed their abilities to reflect upon, evaluate and appraise their own and other's musical work. *I can reflect upon and evaluate my own musical work. I am more confident about evaluating and appraising my own work. I now think I can evaluate and appraise young children's work. I do not think I am as confident about evaluating and appraising the work of my peers.*

Music pedagogy

From the work on the course and in school they will have:

- 50
 - a well developed understanding of music education and various approaches; *Yes definitely from the course my understanding this year has developed strongly. My experience in schools has not been as well developed due to lack of opportunities to teach music.*

- a detailed understanding of the N.C. for music and other relevant documentation; *I am very confident with my knowledge and understanding of the documentation and Music National Curriculum*
 - further developed their abilities in the processes of interpreting the N.C. for music and relevant documentation to a variety of classroom situations; *I know I can interpret the N.C. but I lack practical experiences in classrooms.*
 - developed their understanding of the integrated nature of programmes of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this across various age groups; *I am very confident in my understanding and I have practiced devising activities but I have not been able to implement these in schools during this year.*
 - planned, organised and managed music in the primary classroom for the whole class and several age groups; *I have planned, organised and managed music in a year 1 and two year 4 classes. I was confident in doing this and it was judged effective. I need more opportunities across the age range and more prolonged experience.*
 - developed the skills in the monitoring, assessing, recording, reporting and progression of music in the primary classroom for a range of age groups; *My music assessment experience is very limited. Assessment generally will be a target for my induction year.*
 - devised assessment and observation schedules in school contexts and systematically collected evidence of children's learning; *I have devised assessment processes and schedules. I have not collected evidence of children's music learning over a series of lessons. I have video and audio records of children's music learning which I have used successfully in supporting the children's self assessment.*
 - developed their abilities of applying their subject knowledge to work with children. *I am confident I will be able to apply my subject knowledge in schools. I have already had success on the two serial teaching practices and the final teaching practice but this experience is very limited.*
- Subject leader and curriculum co-ordinator roles**
- Trainees will understand, from their serial and block placements and the work on the course, the issues related to:
- the subject leaders and curriculum co-ordinators' roles; *Yes fully understand these roles.*
 - the processes and procedures involved in devising documentation and policy documents for music; *I understand the processes but have no experience of this as a generalist student.*
 - issues relating to professional development from the INSET they gave to year two and year three peers; *Involvement in year two and as a generalist in year three has been invaluable. This process has supported my learning in music education.*
- Through their regular opportunities to present their personal music learning and showing of musical compositions and skills development and the devising and implementation of INSET they will have:
- developed a range of strategies for disseminating ideas to specific audiences; *I am not a specialist but I further developed my ability to disseminate my musical processes after the mini projects this year. I am confident in this process.*
 - developed a range of specific types of materials to support presentations in different situations and for different audiences. *I am confident in the development of materials. I have not presented to a different audiences but this aspect does not cause me concern.*

Philosophy of music education

They will have developed, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their ability to articulate their:

- views of the type of musician and music teacher they wish to be; *This is about the same as my statement at the end of year two. I am becoming more confident that I can provide children with a good music education. I am still struggling with my lack of secure music subject knowledge about composers and musical genre particularly classical. I am practicing the guitar and I have improved however I am not progressing into a fluent musician. (My statement from year two audit - I am continuing to develop my views about music education and music teaching. With a firm commitment to providing for each child's learning needs I am certain about the type of music teacher I wish to be. It is important to provide children with the opportunities to engage in active music making. The music making has to provide them with the opportunity to express their own creative ideas. I want to be the type of musician who can support this. I am developing my skills and knowledge but I am not confident that I have enough musical abilities to provide what I think the children deserve.) This is still very much the case.*
- the differences in approaches to teaching music based on a range of musical beliefs; *Yes, I understand the relationship between teacher belief and teaching styles and approaches in music.*
- understandings of the underlying philosophy in the National Curriculum documentation and schools documentation; *Yes I have a good understanding of this.*
- critical analysis of the philosophies underpinning documentation and approaches; *I have the ability to analyse documentation and to ascertain the underpinning philosophy.*
- personal philosophy and key principles which underpin their music teaching. *I have a strong personal philosophy about the entitlement of each child to be able to express musical ideas and reach his/her musical potential.*

Personal and professional profiling

They will have further developed their skills in:

- critically analysing their strengths and weaknesses in the areas stated above; *This is a strength.*
- devising comprehensive action plans for future development; *This is a strength.*
- producing needs analysis documentation for their own needs and for peers, from interviews, to devise an INSET for year three generalist and year two specialist trainees; *From my involvement as a generalist in year two and year three of these INSETs I have gained considerable understanding of this process.*
- the collection and collating of a wide range of evidence to support the critical analysis of strengths and weaknesses; *I have evidence from the course but limited evidence from school experience.*
- be able to decide how and where to access support for their future development plans and understand this process for supporting colleagues. *I am not afraid to ask for advice and I know who to ask.*

Dawn – Career Entry and Development Profile

10 At this stage in my career I feel that the aspect of teaching that I find most interesting and rewarding is observing the different ways in which children learn. I have had an interest in this for many years but my fascination has grown recently, partly due to the nature of my dissertation but mainly as a result of my experiences during my final teaching practice. The action research process seems to be a natural extension of the evaluation process that is central to the way I plan and teach. I would, therefore, like to be able to develop my interest in this area by undertaking another small scale piece of research, preferably with a focus on how the assessment process impacts on children's learning. I would greatly appreciate the opportunity to work alongside an assessment co-ordinator in order to achieve this.

I am also very interested in the related area of how children's thinking skills can be developed through direct teaching and by promoting conditions of working which help them to achieve their full potential. I would be very interested in attending courses and reading related literature, especially that which covers the work of Mathew Lipman, Sapere or the Brain Gym.

20 I have a wide range of strengths as identified by university tutors and school based tutors. My main strengths are classroom management, my talent for producing high quality resources and my ability to use my questioning skills to expand children's learning. These are all areas of strength which have been identified on a number of occasions by school based tutors (including cross-moderators).

30 In the future I would like to gain more experience of using ICT as an integral part of all subjects. I have a particular interest in the use of ICT but as yet feel that I need some guidance from the ICT co-ordinator on how to incorporate it into lessons in a way that maintains the focus on the subject being taught rather than highlighting the ICT element. I would also like to have the opportunity to observe an advanced skills teacher working in a similar setting to me.

40 Another area which I feel would benefit from development is guided reading. I believe that by the end of my final teaching practice I had made significant progress in this area but I am not confident that I am providing the children with the best possible learning opportunities in this part of the literacy hour. I intend to try to achieve this through accessing the information available from the National Literacy Strategy on the subject and through discussion with the literacy co-ordinator.

I would like to develop my ability to make full use of the information generated by assessment to help me provide work for children that is at an appropriate level. I would begin to approach this target by undertaking a piece of small scale action research as outlined above and through background reading.

50 In the longer term I would like to think that I would be given the opportunity to pass on the knowledge that I have acquired, either in the role of mentor (perhaps to trainee teachers), or as a subject co-ordinator. I would like to undertake further academic study which is related to teaching and am currently considering a Masters in Early Years as a prelude to undertaking NPQH training.

Dawn – Informal interview at the end of year three after final assessed block placement and completing the CEDP.

HT Dawn thank you again for giving up time to talk to me. First of all I have to congratulate you on both your dissertation – Have you collected it?

D Yes amazing

HT It certainly was I really enjoyed reading it (third marker) and so did the external examiner she wanted me to tell you it was one of the best pieces of undergraduate work she's seen and I completely agree with her.

D I really enjoyed researching that – I'm going to do my Masters now – I want to carry on.

HT Good you should but you could go straight to a PhD

10 **D** No not yet I've got to teach for a few years and then the children are growing and wondering who I am!! (laughs)

HT Umm I know that feeling I still have a note from my son telling me he had got tea for himself and his brother and they'd gone to bed! The shame of it! (both laugh). Right the dissertations one thing but then your placement grades off the register what did you pay them? (laughs)

D Oh I can't tell you strictly confidential!! (laughs)

HT Seriously though well done it's an amazing report and richly deserved.

D Thank you.

20 **HT** So I read the report but I was rather disappointed for you to see the music – voluntary and one off!

D Yes I think I said it wasn't on the timetable and when I went back I asked and art wasn't either. She was sorry but she had to go with the timetable and what happens in that school they do arts one term and humanities the next so I got the humanities. Now she let me do a music and an art and then said I could do the KS 1 assembly I had to do it through the Good Samaritan but in that she said I could get them doing songs etc and they could make scenery.

HT Not much choice but better than nothing?

30 **D** Yes that's it so I did the songs at lunch time and the small group with percussion instruments we did the sound effects to the story. It wasn't the same but at least I wasn't stopped.

HT You did one class lesson what did you do?

D Well this was a difficult one to think about for year one and because of the assembly I thought it'd be best to try out a sound scape to a story –not the Good Samaritan but a story they knew with strong sound parts. I did the Billy Goats Gruff just like we did in year one with you. The other thing was she gave me all afternoon as it was the one off so whole afternoon for art and another for music.

HT Let me guess Friday afternoon?

40 **D** (laugh) Actually no it was a Tuesday for the art and a Wednesday for the music. It had to be an afternoon though because the important things are done in the morning (laughs)

HT Oh yes the core!

D I'm a maths specialist remember and maths is vital!! I know I don't see why schools think they've to do literacy/numeracy every morning.

HT and they don't have to they do it because it seems to be accepted anyway let's talk about music.

50 **D** Yes so we had the percussion /junk instruments in the centre of the circle and we did passing round and copying sounds, then choosing a sound that might be the goats eating grass you know, they weren't too bad at this and they did wait their turns. I had the teaching assistant in and we split them into their groups and I let them do short bits of experimenting then showing then experimenting then showing and so on. Each group did a part of the

- story then they all showed their bit to the rest. The observations and listening by all the groups was really good they concentrated hard. I was glad the teaching assistant was there as well it might not have worked as well.
- HT** It sounds good did you tape it?
- D** Yes audio but I left it in school because they wanted it for the assessment.
- HT** And how did the assembly go?
- D** I learned a lot of songs and I accompanied them using chords I still have to look at my fingers but the changes are quicker. What was really important was – You’ll be amazed I sang with the children as the only adult singing in front of the staff and parents in the assembly (looks very proud of herself).
- 10 **HT** I think that’s wonderful and if you can do it once you can develop this. So in doing the guitar and singing with them you didn’t hide your talents from the school?
- D** Well I didn’t go in there saying I can play and sing and and..no I waited to see how things were so I did the sympathy vote...look I’ve been trying to learn the guitar and some songs ...I’m not very good but can I have a go and see ...it might all go wrong but...you know the sort of thing so then they’re not really thinking oh this is going to be brilliant it’s more she’s brave to have a go good for her type of thing! It’s more win win.
- 20 **HT** I see the strategy very clever and you did win win for you and the children I suggest.
- D** yes the children really enjoyed the singing, what Claire said to me I rang her before trying the assembly she said it’s all in your confidence you have to think they don’t mind (the children) they just like singing along to the guitar and they don’t even know if you get the chord change wrong really they carry on singing you just have to look and think positively. Then the more you do it the easier it gets really. I don’t know why I was so worried about what people thought?
- 30 **HT** I see in your audit you’ve developed a lot more understanding and confidence but clearly the limited experience comes through strongly and the only way round that will be with your own class in your own way.
- D** Yes I can’t wait to start I’ll have year one in September.
- HT** Good and you have the whole year to try things out. I notice in your CEDP you don’t mention music or art.
- D** Well I’m a maths specialist and they really want to know about you as an overall teacher more than any of the subjects. I thought the learning and thinking skills are at the centre and I wanted to make sure they know I will be a developing and thinking practitioner with the action research ideas. If I put music as I’ve said before they might misunderstand and then I get landed in trying to do music that I’m not ready for. This way I do the music as an extra bonus if it works out. I know that look - alright - when it works!!
- 40 **HT** What look (laughs)?
- D** I’ve enjoyed the work and the course and I’ve got a lot of ideas in music I just need to get going on it with the children.
- HT** So is there any up date on whether you are musical or not?
- D** I read the transcripts again and I think the last time says how it is really because until you change the way the schools, head teachers etc think about music it’s always going to be music is a special gift/talent and you have to be really good at it all playing, reading, knowing the theory, knowing the repertoire – it’s just how it is – but they can’t get in here (points to her heart) that’s where my music is.
- 50 **HT** Dawn thank you I will miss you I hope you keep in contact and thank you so much for helping me with this study.
- D** Well you’re the one that got me into researching through this I thought it really makes you think about what we do and think and say. So I might not

say I'm musical out there not musical **enough** for schools and head teachers but I can research now and I can analyse why we all think about it like that so something has rubbed off.

HT Yes that seems to be what you've been saying you are musical in some ways but you think you have to have more of every thing to be musical in schools. Is that it?

D Yes yes that is about it I'm not musical enough to say I'm musical to a head teacher but I am musical inside.

HT I just wonder then how much is enough?

10 **D** More than I can do right now – I don't know I'll let you know if I get there.

HT Thanks again I know you've got to get signed off, see you at the ball?

D Yes we can have a drink

HT lovely.

APPENDIX EIGHT

Ellen's Story

Data Extracts:

Initial Biography (116)

Entry Information (117)

Year one

Initial audit (118)

Serial Placement Report (119)

Extracts Assessed Block Placement Report (120)

End of Year Audit – Generalist (121)

Year two

Initial Interview (122)

Observation/Field notes Composition project (123-124)

Presentation Composition project (125)

Ellen Feedback Composition project (126)

Pre Placement Interview (127-129)

Extracts Assessed Block Placement Report (130)

Post Placement Interview (131-132)

Observation/ field notes Serial Placement teaching (133)

Feedback/discussion Serial Placement teaching (134-135)

Serial Placement Report (136)

Interview after Serial Placement (137-139)

End of Year Audit (140-141)

Year Three

Initial Interview (142-143)

Observation/Field notes Recreating project (144-145)

Ellen Feedback Recreating project (146)

No Pre Placement Interview – Ellen ill (147)

Extracts Final Assessed Block Placement Report (148)

End of Year Audit (149-151)

Interview after Final Assessed Block Placement (152-153)

Career Entry and Development Profile (154-155)

Interview after CEDP (156-157)

Extract from Ellen's Personal Philosophy Statement (158-159)

ELLEN'S STORY

Data in chronological order related to Ellen

Starting Biography

Student three (Ellen)

- 10 Ellen and her sister were both encouraged to play an instrument from an early age (around seven). Their mother was an early years teacher and was keen to encourage them in taking a range of extra activities. Ellen saw her sister take to her violin lessons 'like a duck to water' and Ellen remembers that her sister was really good 'playing tunes you could recognise'. The violin teacher was lovely. Ellen started to learn to play the piano and quite enjoyed it while she was of junior school age but when she went to the secondary school she changed to a different piano teacher. She 'struggled on' having lessons until she was fifteen and eventually took and passed her grade three piano. She found her piano teacher very difficult and he regularly lost his temper with her and made her cry. She did not take GCSE music because she did not think she would be able to manage the very 'technical stuff' in music. During her fourth year at secondary school she did work experience in a primary school and then continued to visit and work voluntarily in her mother's classes for the next three years. This made her determined to be a primary school teacher and particularly to work with the early years 3-7 age.
- 20 On her application to university she mentions her piano playing and says 'At a younger age I reached grade three in piano, I am pleased I have this achievement as I expect it will be a useful talent to display in primary school assemblies and plays.' She was very clear at interview that she would specialise in Art and that she was happy to take the art and music option because she was interested in both subjects. Throughout school it was clear that she was very interested in Art and that she wanted to develop her ability in photography as well. She took A levels in both Art and Photography as well as Geography and Biology. Because of her interest in teaching she took a GCSE in child development.
- 30 She decided to delay coming to university to gain life experiences outside education but at the same time gaining more experiences in school. She worked in a shop and spent two days a week during her 'gap year' in helping in a range of activities in her mother's school working across the infant and junior age range. One of the key attributes that she felt she had was 'keeping calm when all about me is in chaos'. She was both organised and tidy and mature for her years. Ellen had won an art prize when she was 14 years old and this 'creative side to me is going to be really useful in schools'. She owned a horse and competed regularly in horse riding events.

Ellen – Extracts from Entry information

Ellen gained a grade A in art at GCSE and a grade A in Art 'A' level. She did not take music GCSE. Her other 'A' levels were in Biology, Geography and Photography. She had problems with accommodation for university and decided therefore to wait a year before applying.

Reference extract.

Her reference stated that she was very mature, reliable and outgoing with the potential to be an excellent teacher. The art tutor felt that Ellen was 'a very talented student, whose work is always of a high standard.'

10

From her interview process:

She wrote: I first realised that teaching was the career I wanted to pursue after numerous visits to the school where my mam teaches. I enjoyed and looked forwards to visiting and taking part in lessons. I find it rewarding to help children learn new skills and improve themselves both academically and personally. Apart from enjoying and feeling privileged in helping develop a child's educational skills, I enjoy being with the children. I find their enthusiasm and enjoyment in coming to school and learning a complement to the teachers and people involved in education.

20

In the interview Ellen stated that she wished to specialise in the 3-7 age group because she had more experience of children in the age group and was more interested in them. She was definite about her choice of art as her specialism and art and music as the generalist route she wished to follow. (Taking art as her specialism she had to take the art and music generalist route through the degree.)

She impressed the interview tutors with her knowledge of education and her mature and focussed determination to be a teacher.

Initial audit
Ellen Sept 2000

How do you feel about music and art?

I feel my own art is of a high standard and always enjoy any form of art i.e. working with clay. I haven't been involved with music for a while but can read music and enjoy listening to any style.

10 **What factors have made/do make you feel like this about music and art?**

I have always enjoyed art and felt I was able to produce work of a high standard this was reflected in my A level art work. I feel that I need to learn more about music. I have art GCSE grade A and art A level grade A. I have grade 3 piano and had piano lessons for a long time. While on work experience I took a group of children to do an art project and I am interested in modern art. I enjoy all styles of music.

20 **What are the issues for you in teaching music and art?**

I feel I will be a very confident art teacher but I am unsure about music although I realise it will be at primary school level so I should be fine once I get into it.

What do you think are the aspects of music and art that will either, enable you to and/or hinder you, when teaching music and art in the primary age phase?

30 **The level from a teacher's point of view is quite simple so that should make it easier for myself to teach music but I may find it hindering to not go into more depth with the art although I feel I will still enjoy it.**

Ellen Art and Music serial placement year one

Yr1/2 class Large Inner city primary school with large proportion of children from deprived circumstances.

Teacher comments:

Ellen provided a great variety of art tasks. The children enjoyed mixing 'greens' for leaves and making collages. Good choice of music (Enya) for 'cocoon' movements for the spinning. I feel the children would have understood better had Ellen demonstrated rhythms/movements.

10

Areas of Strength:

- Detailed planning with clear learning outcomes.
- Good resources made as stimulus or demonstrations.
- Well organised before the lessons; especially Art – good variety of tasks.
- Encouraging, friendly manner with the children.

Targets for Future Development:

20

- Demonstrate movements and rhythm and skills and techniques in music.
- Time management – lessons finished early.
- Be more assertive in organising children into groups for practical music making and performing.

Ellen – Extract from year one assessed block school placement report
Nursery class – Overall grade 58%

Overall teacher comment:

Ellen showed during her short time in the nursery setting that she had an ability to work with this age group in a very positive and productive way.

Specialist Subject:

- 10 Ellen's skills and knowledge of art in the foundation stage were well used. She was able to motivate the children into giving her their best work.

Foundation Subjects:

Ellen covered in many different forms all areas of learning relating to ELGs. Planning: Overall planning showed that the student was a) aware of the many steps within the foundation stage and was b) able to work with one topic (growing) using it to cover all areas of learning within foundation Stage.

20 **Areas of Strength:**

An ability to work well with young children
An ability to work (and think) in a cross-curricular way
An ability to ask for and seek help when needed
An ability to work well within a team setting (essential for anyone wishing to work in nursery)

Targets:

- 30 Develop skills to learn children's names quickly
Build up a knowledge of a wide range of stories and rhymes
Always check out through practical methods pitfalls etc of planned activities
Develop observation/assessment techniques to use whilst working with children in different activities.

Ellen end of year one audit using profiling grid from 'Music Generalist Standards Profiling Booklet'

- 10 **Subject Knowledge Areas of strength** – Achieved up to grade three on the piano while at secondary school, however I have not kept up with playing and am now not as good, although I am good at sight-reading and can play basic tunes. Familiar with popular composers due to being classically taught piano when younger.
- Subject Knowledge Areas of competence** – Familiar with the music NC and have handled a range of sound media used in Primary schools and have put this knowledge into practice on serial placement quite successfully.
- Subject Knowledge Areas for further development-** Identify the music as individual facets and include these in planning.
- Subject Knowledge Action plan Self and others:** Make better use of materials in supporting own subject knowledge, and for use in teaching and independently by the children. Particularly in using tuned percussion for melody development. Practice up the piano again.
- 20 **Pedagogic Knowledge Areas of Strength** – Ability to set groups of children different tasks working on a carousel basis, carried out on art and music serial school placement year one. Understand and have used the process of interpreting the NC for music to specific classroom situations and age. I have planned, organised and managed music in a primary classroom with the whole class and it worked for me and the children (teacher thought we did well).
- 30 **Pedagogic Knowledge Areas of competence** – Appreciate the value of teaching music to a whole class and not just in small groups, as learning is increased from whole class questioning and comments. Small group and paired work is also valuable learning experience for children as they work collaboratively with each other. Use resource material to support and encourage children's imagination. Willing to apply my own subject knowledge to work with children.
- 40 **Pedagogic Knowledge Areas for further development** – Evaluate and review throughout the lesson, being prepared to change things at any time. Need to consider the process of involving programmes of study one and two in relation to the teaching of music. I need to consider the facets of monitoring, assessing, recording, reporting and progression of music in a primary classroom.
- Pedagogic Knowledge Action Plan self and others** – Work on maximising time working by ensuring all materials are prepared and set out before starting. Discover ways in which to exploit the use of information technology, such as use of packages designed for use in the classroom.

YEAR TWO

Ellen- First informal interview at the start of year two

HT Thanks for agreeing to be part of this study and of course at any time you can decide not to be part of it.

E Only thing will be the extra work.

H I know you'll all be busy on the course so I'm trying to make sure I won't take up too much of your time, I want to fit in with what you're doing anyway but I'll need to talk to you at various times to find out what's going on for you in music. Let me know if it gets too much.

E Yeah don't mind talking ...I'm good at that it was just you said about the learning log ..I wasn't sure.

10 **H** Yes I thought about that and most of you looked a bit horrified

E what to write...

H Yes so I'm not going to ask for that but as part of the course you will be keeping -you know- your 'musical sketch' books and keeping ideas so when, you know, when things come into your head, you know the 'Oh so and so said' And that made me think... or do.. or whatever that sort of thing... Does that help??

E Yeah I'm used to art sketch books I do all sorts of bits in there

H So one of the things on your audit was you got grade three piano and can read music but you haven't been involved in music for a while..

20 **E** Yeah I got grade three but I don't play up to that now I'm out of practice well I don't have a piano or keyboard any more so

H you can come into the music room anytime I'll be giving out the security sheets you just show to the porter and you get the key ... anytime the room's not being used

E might get started again as long as no-one's listening (laughs)

H No it's not a performance!! (laughs) So you haven't done music for a bit??

E No I stopped at the end of year 9 I wasn't going for GCSE you had to have grade five at our school and well I had this piano teacher he was very strict. I couldn't do enough practice I had to look after my horse and so...um..

30 **H** You say he was a bit strict??

E Well I didn't practice so he didn't like the mistakes ..I made loads I'm not a natural on the piano but I think if I just do it myself I'll get back into it.

H I'll help you and we can try out different ways to get you back into it- is that OK?

E Yeah but don't expect the grade three I'm not up to it - one hand fine and I can still read music not fast I'd have to get back into doing it regularly I make mistakes..

H I won't be testing you cos that's not what we'll be doing you've got to enjoy it or you won't do it at all.

40 **E** Yeah you see that was like it was with this bloke I didn't enjoy it you know going to the lessons I used to think I'm going to get into trouble again (laughs)

H He put you off then

E Yeah a bit but I didn't practice.... That's about it really.

H OK thanks if you don't mind me coming back to talk to you as we go through the sessions. Are you OK for the discussion tomorrow?

E Yeap

HT Thanks see you then.

**Observations/discussion/field notes of year two music workshop sessions
Ellen (Michelle and Catherine)**

- Ellen, Michelle and Catherine working as group of 3. All got glocks and two beaters each. In back practice room.
- Reading words and all quiet, body language reserved and seem unsure nervous. Michelle first to start small very tentative doodling trying three notes up, down repeating middle, repeating bottom, repeating top very tentative and looking to see others. Catherine trying on one note different ways the 1st line words/rhythm works. Each watching the other. Ellen not started to doodle at all. Asked Ellen if I could help. She didn't want help. I left them because I felt my observation at this early stage was inhibiting them.
- 10 Returned Catherine and Michelle chatting about the words Ellen not engaging with them but trying out some doodling 'taking line for a walk'. I asked how things were going.
- Ellen said 'These words – not sure I like them, I don't really get them'. I suggested they were a starting point and she/they didn't have to use them. Michelle and Catherine quite liked words Catherine felt she was getting the rhythms from them so using these as she was doodling. Michelle agreed that words were helping 'we think there's a sad feel but everything turns out OK it turns into happy'. Ellen seemed to be more insecure about just experimenting. Seems frustrated with her self and checking what the other two are doing. I suggested words only a starting point and didn't have to use them. Ellen seemed pleased that she could try other words. She seemed to have trouble experimenting on the glock. I stopped observing and did a mini session with them about how to start experimenting going back to the restricting notes and taking notes for a walk. I was trying to get them to free up and use their ears. I felt Ellen's piano training and playing from notation was holding back from just having a go with the sounds. She seemed very /too aware of the other two and the words were not working in any way as a stimulus for her. I suggested to them that they could work individually go into different spaces and try out ideas on their own with no one watching if they wanted. Ellen seemed very pleased /relieved with this. She was first to pick up the glock and move. I watched her a few minutes later and she was trying out the taking a note for a walk. She was going back to the starting note of G each time and trying G A, G B, G Bb then GGG then did the mirror image of G F, G Eb, G E and GGG. She had drawn manuscript lines and was notating this. Later she was writing some of her own words to this short phrase. She was more relaxed.
- 20
- 30
- 40 Group back together and laughing as they show their own tunes/extracts, a lot of justifying M 'it's only just a few bits not really a tune yet', E 'I like that' - copies fragment F A F D, F G G. Catherine encourages M, Ellen 'I'm not happy with this but here goes' plays her tune shows words to others, M impressed/worried with E reading tune from notation – looks at me. M talking to me 'I haven't written mine down' – me you don't have to you can use the tape if you need to remember it or write the letter names down – C says is that OK – I reassure them that it is their experimenting and they can record the ideas however they want, E offers to write it in notation for M and C. E seems a bit more comfortable, C shows hers which M and E both like C's is following the rhythm of the first line words quite closely. E says she's having trouble working with the glock. I have suggested for next week they can use any medium they like – I told them some people are using voice, some go to piano/keyboards up to them.
- 50

10 Second week E is using piano –first ten minutes she’s playing through bits of pieces she knows not doing the task. Working on her own – I check she has the tunes she was developing last time to re-focus her and leave her. M and C sitting together but working individually M concentrating really hard – playing the pieces from last week – calls me over. She wanted me to show her how to get sad sounding tunes and happy sounding. I explained that the sadness could come from a varied of textures and the type of instrument chosen the combination of tempo, dynamic variation and melody. I was loosing her – she looked worried - what she wanted was the stereotype falling minor third for sad and the rising intervals/major for happy. She was pleased with that and I left her to experiment.

Group together Ellen very comfortable now and back using the original words with M and C, M and C are using Xylophone. M said the sound quality was better for the sad to happy they wanted. E is directing operations from the piano They’re trying to work out riffs to go with tune. I suggest they are trying to be too complicated and have lost sight of their main tune. Suggest that main tune is taped several times so they can use it to experiment on the riffs while tune playing on the tape.

20 Tried taping the tune but in end either E is playing on piano as M and C try ideas and then C playing it on Xylophone while E trying on piano. M has gone to try out ideas on her own. All three seem comfortable with one another this time not justifying their efforts just showing and commenting on ‘that’ll work – that’s no good’ etc.

Week three

30 They’ve been practicing between sessions. Have adapted original words, mapped out the tune for the first verse and chorus. E has manuscript M and C have letter names under the words on paper on the floor. C has a dots and dash system for the rhythm. M has no rhythm indication. I asked her how she remembers the rhythm M ‘Just with the words – it’s easy’. Trying to get a riff to accompany the melody. None of them singing M speaking the words as E plays tune C not vocalising at all and E saying words under her breath. M and C show the riff they have but it’s clear none of them are happy with it – riff is taking over the piece and detracting from the melody line. I suggest they are trying to be too complicated and keeping it simple might help.

40 Moved to Ellen’s riff –starting idea. Piece coming together - trying different dynamics /speeds. M can’t play riff at speed E starts M getting frustrated with herself. E slows piece down M OK C says better slower. M / C more comfortable at slower speed. E is group leader - very comfortable on piano. M/C/E listening as group –concentrating hard. E getting them to ‘rehearse’. No-one singing. I ask if they will be singing the words with the playing. M and C look a bit horrified. I told them they didn’t have to sing. E says they will try it during the week and see how it goes. I told them they can tape the piece and so don’t have to do it live or can just play tune and accompaniment as they have it now.

(In the presentation they all sang and played it onto a tape and used the tape rather than live performance.)

Ellen (Her presentation script on her process of composing and relevance to working with children)

I found that when experimenting to find a suitable tune to fit words, it took longer than expected. At this point we were fitting the tune around words – this proved difficult to concentrate on creating a tune that sounded musical as you found yourself thinking too much about the words. So we changed and forgot about the words and stopped trying to fit a tune to words and we played about with the notes to find a tune we liked.

This is a focus either words or music – ours changed from focusing on words to music. Children will find it easier to have a focus – either words or tune as the composition is given a purpose – a reason for what they are doing.

10 Children will also need more experimental time and time for discussion.

During the time we spent ‘doodling’ we spontaneously changed our working arrangement from working as a group of three to individually and often playing our newly composed part of the tune to each other for assurance and commentary eg we discussed if the tune sounded right and if we could fit words to it. I found that while composing, the other two group members found it easier to write the letters of the notes down in sequence while contrastingly I who has had some musical teaching when younger found it easier to perform the piece from notes written on manuscript.

Ellen (notes written after presentation saying what she thought)

10 I didn't know where to start. I sat there trying to read the words but I didn't connect with the words. I had the glockenspiel in front of me and tried a few notes but I started to think this is going to be really difficult. The performing to the group was daunting and was right there in my mind. When you came in to work with our group the worries about the words were taken away and you said we could change them, not use them as they were just a stimulus. I got my own words. The other thing was showing us how to experiment with the notes. The big thing was not having to work as a group but could do our own experimenting and then come back together. Next thing was to get a riff I liked and that wasn't easy. I think when I went to the piano I felt better about experimenting because I can get my fingers to the notes straight away. The beater on the glock wasn't easy. Had to try a lot more experimenting with notes to find a riff to fit because we had a problem finding it. Doing the 'taking the notes for a walk' was good. You said pick any note and make decisions so I was thinking will I go up, stay the same, go down you know and that really worked because it was taking small steps. We were thinking all the time of the 'must get the whole tune' so we were trying to get it all right straight away. Using the piano was significant because I felt at home with it. The sound was so much better. It could have been a problem because you know what you do as soon as you sit at the piano – play the tunes you know. As a group we got a lot more confident over the three weeks of practicing and we came down here (music room) between lectures and every moment we got, if the room was empty. We got a lot more confident and we did editing – we were more critical and threw stuff out. The biggest problem was thinking that all the other groups were going to be so much better than us. Our tune was very simple. On the day though we did it and the others said it was good so that helped our confidence.

20

Ellen and Michelle – Transcript of interview with E and M in Year Two after initial visit to block placement school.

- E** I'm in the RC school and so the normal curriculum has gone out the window up to the Xmas for the Xmas performance and the Xmas cards and songs for the performance. It is a busy time and the teacher in my class does a job share. I haven't met the other teacher. She didn't see that it was important for me as a student to be doing art and music. She does two and half days and they do the literacy and numeracy in the morning and the rest in the afternoons. She thought it was a bad time to come in to school because it was too busy with the Xmas preparations. She was helpful and nice but not focussed on what I needed. She said to see the art co-ordinator and she was very helpful. We got on OK I didn't get to see the music co-ordinator she was in the hall practicing for the Xmas performance and doing the songs with the children – playing the piano and all that sort of stuff.
- 10 **HT** Did you get any information about what they will be doing next term because they were asked to give you this and they knew you were coming?
- E** Yes after Xmas it is a Rain topic and I will be able to do a lot for art and maybe music.
- HT** I can help you with ideas for music we will talk about it tomorrow we've got a tutorial haven't we?
- 20 **E** Yes 10.00 thanks um I thought I really needed more information about what they had already done in music. The art co-ordinator gave me the art plan for Autumn and Spring term so I can see what they've covered but I don't know in music. I heard the year ones singing and they were doing it independently...knew what they had to sing, had learnt their words and two or three were singing solos....they were practicing a lot. They were quite advanced for year one..so..it's a bit worrying. I'm in a Reception/ year one split class so the reception will be OK....
- M** Music doesn't have a very big place in the school I'm in it seems like singing only for Xmas display. The teacher said she was just fitting in music when they can.
- 30 **E** yes I thought that they were doing the singing for the Xmas performance but not for singing in its own right.
- M** They stick to the QCA schemes and they're not very imaginative and not much help in art and music.... the other subjects are more useful
- E** yes not the art and music schemes.
- HT** How do you feel about trying out art and music next term in these schools as part of your block placement.
- E** Well OK for art because I really know what I am doing
- 40 **M** yes art is fine because I can adapt to the children and if I start something that they find easy or difficult I have lots of things I can change to. Music I have things I can do but if I have to change it I can't really do that...well not there and then I have to think about it
- E** Yes it well it hasn't knocked my confidence but I felt less supported than I could have been if they hadn't been concentrating so much on the Xmas performance. I need to get all of the curriculum sorted out first – get literacy and numeracy sorted first and then do the others cos that's the way a lot of schools work and the teacher was really pushing literacy and numeracy and then said 'the rest'.... And then I'll think about music.
- M** yes it is the same for me but it's what schools want they have to have the literacy and numeracy
- 50 **HT** is it in the morning in your school as well?
- M** yes every morning literacy and numeracy.
- E** In music my priority is practical music getting the children playing the instruments, making music – they do a lot of singing but that might just be

- Xmas but I thought from looking round they don't get the instruments out. I looked in the cupboard and there was this old box of instruments all dusty broken bits you know.
- M** Yes I want them to make music for themselves they can do it for themselves. When I was talking to the teacher I felt I had a responsibility to teach it when they asked if I would be doing music. They're doing the Tudors and want me to do music and link it in to that. I can feel better about that because I'm strong in History I did the Tudors at A level so it makes me feel more confident to fit in the music that way. The Head teacher in my school is very hands on over the music it's her subject. But my teacher isn't confident in music or art herself. She said about the music "we'll give it just 1 hour and if we find we can't fit it in then there's no lose!!"
- E** Mine (class teacher) is of the old school and it's just singing and she's not a bad teacher but that's where she is.
- M** We're doing Midsummer nights dream – I will have to re-learn this – my learning takes place first then I pass it onto the children. That's how it is with music.
- HT** Do you feel musical as you go into this planning for teaching music?
- M and E** (together very emphatically) NO!!
- M** I've got a broader knowledge of art as an art specialist and feel artistic but not musical because I don't have that same sort of broad knowledge to feel musical.
- E** I think it's because I have only a little experience of teaching music and therefore I need more experience. In year one we were both in the same class in ****(names school)
- M** yes Oh God!!
- E** Controlling the children dominated the lesson so it was not a good experience.
- M** but then we did the circle game you did in year one. We did that and it worked
- E** They enjoyed acting out to the music and I enjoyed that
- M** yes that was good we did the hungry caterpillar and I was narrator
- E** It wasn't threatening for them to do so they didn't cause a problem. The teacher at *** (name of yr one serial placement school) wasn't overly worried about the curriculum cos of the children's backgrounds she just wanted them to be happy.
- M** It was a learning experience for us.
- HT** and you can use some of those strategies on your block placement. Can I come back to why you both think you're not musical – I know we discussed this at the start of the year....?
- E** I think you have to be good at an instrument so it's easier for me to be artistic but I'm not musical.
- M** yes I say I am artistic but not musical and I can produce reasonable work in art but in music it doesn't sound well 'proper' cos in art you can do it again a bit and work on it to get it better but when that sound comes out and it is no good...
- HT** We talked about 'proper' before didn't we so what do you mean when you say it doesn't sound 'proper'?
- M** Well you hear you know on the TV/radio and when you put the CDs on that's 'proper' cos it sounds right you know the notes go together and they can play their instruments and it's right.
- E** yes but I think it stems from primary school where the children that could play were the musical ones and we weren't.
- M** My mum said why don't you do history and geography when I was coming here and had to choose cos she said at least that is academic...if you do

music you couldn't even play the recorder at infant school your fingers weren't big enough. I had really thin fingers and I couldn't block the holes so ever since then I couldn't do it.

HT How old were you?

M about five or six.

HT did you study any music at school.

M I did it up to year nine in secondary (third year of secondary school)

E same for me

10 **M** It wasn't relevant and I wasn't any good at it so I dropped it as soon as I could. It was only the ones that could already do it that the teacher took any notice of the rest of us just messed about really.

E I didn't like it

HT music generally?

E No school music and then I was learning the piano with this evil piano teacher who just made me cry all the time. I had piano lessons up until I was 15 but the piano teacher put me off playing the piano. I would have liked to go on playing the piano because I do think it is useful in school but he was so strict. He was a secondary teacher and acted like that. He got annoyed and told you off if you didn't practice enough or if you made a mistake. I

20 ended up in tears all the time and it put me off. I did get grade three but...I didn't do GCSE you needed more I think you had to have grade five.

M The trouble is there is far too much importance put on classifying children into whether you can play or not. It always seems very technical I'm artistic but not musical.

E It needs to be made enjoyable. At GCSE you had to do all the technical stuff.

M Got marked on technical playing on keyboards in our school and I couldn't do it.

30 **E** We were given no support on composing and then got assessed on the keyboard. There was no stimulus or how to compose and we got sent into a room. We all mucked about.

M I remember we had to sit and identify instruments – listening but if you don't know the instruments – I said piano to everything! (laughs)

E My sister is musical but she has had good experiences all along. She had a lovely violin teacher and she enjoyed music so she's going on to do a music degree. Not like my experience with the piano teacher.

M In the GCSE you only got assessed on getting your fingers right on the keyboard and if you couldn't do the technical side of playing it you just got D. But music is also about knowing notes so I was not musical and couldn't do

40 it- more artistic.

E the problem is it is taught badly in secondary school

M Yeah but it is in primary school as well. They don't do the things you have shown us you don't see them composing like we've been doing.

E Yeah **M** is right you don't see that although I don't think it is as bad in primary school. I want to get the children playing themselves

M yeah they have to make music themselves.

HT I know you have to get to *** lecture so thank you both and will you continue to keep notes on how you feel about being musical and your experiences on placement if you have time?

50 **E&M** Yes

E I'll try to remember it can get a bit chaotic on placement

M yes I'll try don't know if it'll be very good though.

HT it's your thoughts and just notes you don't have to show the notes to me but they might help when we talk about this again after the placement.

Thank you for giving up your time.

Ellen - Extracts from year two assessed block school placement report

Class reception/ year 1 split. Overall grade 68%

Overall teacher comment.

10 Ellen is developing into a good reflective practitioner. She is constantly aware of the range and complexity of her work and gives 100% in time and effort. She has a very professional manner and she learns and adapts quickly.

Specialist Subject:

Art – well used.

Foundation Subjects:

PE/ Music/ Art – Well taught.

20 Targets:

To develop skills of analysis in planning for own time management.
To continue to develop skills in formative assessment.
To extend the quality of her work across the range of foundation subjects.
To continue to develop her good team work skills.

Ellen – Informal interview after year two Block Placement

H Good to see you all again I missed you all while you were on block.

E Yeah when I was in school I thought I don't want to go back to Uni want to stay with the kids but now we're back it's good to see everyone and it's a bit less stressful time wise you know lesson plans and them looking at you 'what do we do today'!!

H Well I've been reading your report and well done you did really well.

E I enjoyed it- the teachers were really helpful. You know I was in with job share teachers

H Yes you said and last time we spoke you had only met one

10 **E** I went back for their Xmas performance and got introduced to the other one she was really nice and she was a bit more into the arts. Trouble was that in that school you know the parents want results so the literacy and numeracy everyone concentrated on that and the other subjects were like window dressing. Oh we'll get round to art/music/geography etc. Not really a priority for them. Mind you they did let me loose on the displays and so I got the art in that way.

H So the bits that show off the work??

20 **E** (laughs) yeah like the music at Xmas just for show.. But Mrs X she was the one I met after.. she could see the kids were really enjoying the art- we did this big collage- making a rainforest- and they had lots of ideas but I did one lesson while Mrs Y was there and it was "I hope you'll get this mess tidied up in time!!". So I did the art when Mrs X was there.

H the report is very brief about the foundation subjects and art!

E Yes (laughs) I don't think they knew what to say.

H it says 'PE/music/art well taught' so what happened in music.

30 **E** I did what you said about fitting in music so we sang the register and you were right about the reception kids cos at first it was hello (speaks the hello) then by the end they were 'Hello Hello my name is Sophie' (sings mimicking child). And then there was the tidy up song I used the Seven dwarfs Hi ho Hi Ho so as they tidied they were singing along to it -I put the tape on and they had to finish before the end of the song. What was good you'd hear them singing in the playground marching round like the video.

H That's great. You said before your placement that the year ones sang independently and I think were you a bit worried...?

40 **E** They did and they were good at the songs they know but I thought they'd be quicker picking up the new songs so they still went through the process. I was doing repeating regularly but the school based tutor she said you need to put the words up and teach it line by line. That's what they do there so I did it but I don't think they learnt it as quickly. I don't know cos you said don't do line by line - they said do - it's well what should I do.

H I think you have to decide what is working for the children. I don't think line by line is a natural way to learn songs. The line by line bores them and for those that have reading difficulties it just adds another layer of stuff they can't do, can't read the words therefore they think I'm no good at singing!

E It **was** boring and you know you have to start saying 'sit properly' 'don't do that' their loosing interest. I suppose in art I would stick to my way but...

H But you do know what you are doing in music, we went over your plans and they were really good -the rain music.

E Yeah but it's their class so and I'm just a student.

50 **H** Yeah the rent a class thing so how do you feel about teaching music now. You had the serial placement at *** (name of the serial placement school in year one) with the children being difficult to control but this report says you taught it well.

E Um..in year one it was me and M and we were just trying out and you didn't get marked on it. On block it's different...

H what because you get graded?

E yeah there's always I wonder if this is what they want cos they're watching and they decide the marks...so music isn't my strong point well not like art and when she said do line by line I couldn't say 'Helen says do the repeating it', you know what I mean.

H I know exactly what you mean and it **is** difficult but you did other music with them- a class lesson?

E Yeah

H how did that go?

10 **E** yeah it was alright. We had fun. I did pass the tambour, copying /different ... they had lots of ideas about playing the tambourine and the bit of getting them all to have the 'magic tambourine' that works.. then I had the instruments in the circle and they were taking turns to find their rain sounds- it was good. Mrs X watched that but she didn't do an observation but she said it was good and I think that's what Mrs C was talking about in the report 'taught well' cos she didn't see me do that but Mrs X told her.

H so you can teach them successfully and you felt you knew what you were doing??

E Oh fine doing that cos it's just letting the little ones try out the instruments, it's not like teaching music you know for the older ones.

20 **H** Sorry you'll have to explain cos you **were** teaching music..or am I being a bit slow here??

E (laughs) no you know with the older ones you have to do more theory and challenge them and well you know...

H Yes I think – do you mean that you think you have to teach music theory to the older ones??

E Well sort of I don't mean like the chord structures but you need to have more well - know more music.

H you can read music and you know your way around the piano so you already know more than you will need for teaching the older primary what is it you think you need to know???

30 **E** I don't know really ...um...no can I think about it??

H yes of course we can work on this and try out things on serial placement. Thanks that's been really interesting, I hope I haven't stopped you getting lunch properly!!

E No I haven't got anything this afternoon so I'm off to finish the maths assignment.

H OK best of luck with that.

Ellen (Michelle)- Field notes/ observation/ discussion during year two art and music serial placement

- Ellen and Michelle in nursery class of 21 children (13 boys and 8 girls) Topic ourselves
- Have music corner set up Hand prints, words parts of hands and hand actions/ have photos of children making hand sounds stuck to wall.
- Ellen and Michelle working with different children Ellen with group trying out hands sounds, singing 'clap your hands everyone together'- singing really quietly with children (1 girl 4 boys) children trying out rubbing, clicking banging fists, flicking nails Ellen lovely manner with them checking they can all copy each ones sounds, laughing with them, purposely getting confused with her sounds making boy X show her how to do it – excellent 'child as expert'
- Michelle in sound corner helping girl W try the different sounds from the combination of words on the display (rubbing nails, flicking palms etc) M checks to see if I'm watching –is slightly embarrassed but seems pleased with girl they both do rubbing nails slowly fast slowly fast in game. Both laughing others joining in has group of four round her now. M moving photos into three sound pattern clapping, banging fists rubbing nails helping them to try sounds – girl W moves one of the photos M goes to put it back looks at me – decides to leave girl W to decide order. M mimes to me should she step back I nod she moves away girl w directing group boy C leaves others do sounds with W. M pleased/ proud of them. Goes to art corner.
- Ellen has group of 8 together in shared space singing Head and Shoulders. She's leading singing confidently teaching assistant in with them singing. Ellen changing speed - slowing/ speeding up -children confident with her – having fun with different game to well known song. She's looked at me a couple of times to check but is confident. M and E making eye contact to support one another.
- Michelle helping boy Y (Jake) on carpet with his photos of sounds he has eight big photos (all him) spread out girl T getting in the way and trying to change his photos boy Y getting cross Michelle sorting it out Takes girl T off to find her photos and set her up on table. Teacher comes to help out with Girl T. M returns to boy Y she acts as audience to his performance he's trying to click but can't get the sound concentrating really hard. M offers to do the clicking sound so he can play the sequence boy Y pleased does piece and conducts M in when her turn. Both clap one another. M and E discuss quickly – going to get him to show the class. Ellen and M bring class together- M leads on boy Y showing E gets all the children to try doing the first 3 sounds of boy Ys piece. Boy Y's confidence very high. E suggests her group show class the Head and Shoulders slowing/speeding up slowing. M sorts out audience and E lines group up to perform – E counts them and and sings with them. E gets them to bow at the end. Good audience/performance work. E and M get all children in big circle round outside of tables. E says going to show Mrs T (me) how they can do one finger one thumb keep moving (did it last week.). M and E singing with the children both seem confident doing a lot of supporting looks to one another. M looked to E to start the song off but joined in start away.

Ellen –

Year Two Serial Placement - Discussion about the lesson once children had left: Teacher, HT, M and E

Teacher: These two have really come on the art work is fantastic and the sound corner display is really interactive. Children using the photos and doing the sounds during the week – very proud of their work. Going to stick them in home school books when E and M have finished placement. Children loving songs and getting the level right but also challenging them.

HT How have they been challenging them

10 **Teacher:** it's the changing the speed and making well know songs into more of a learning thing E got children suggesting ideas in everybody do this they had to stand in the middle and show their idea and then everyone did it. I hadn't done that yet with them but they did it really well. I think they're (E and M) more up with the musical elements and taking simple songs and activities that bit further than I've done.

HT like what

Teacher: Well the sound corner it's the children's sounds and they've come up with ones I'd not have thought about or no I think I would have thought they can't do that. Now today M working with Jake you see he had the idea of the clicking but

HT he was having a lot of trouble but he was concentrating so hard...

20 **Teacher:** Yes and M did that one for him so he could do the whole thing. Did you see his face (does proud) after he'd shown it to all of us. He's not one of the core ones – not at the centre in with the other boys – tends to be on the edge – he was centre stage today. Excellent.

HT How did you feel it went (to E and M)?

E Yes I was pleased they've responded well to the sound corner

M We weren't sure they would use it

E I thought they would

M well I wasn't sure but the photos that's the thing

HT It's them that makes it special

30 **Teacher:** yes anything like that connects straight away and it all fits with the topic

M (talking to HT) so how did you think it went?

HT I've really enjoyed it and *** (the teacher) is right you have challenged them and most importantly you've given them space to try out and then the music is their own and you can see the motivation when you do that. You (M) looked at me when you were working with W (little girl)

M yes she moved the photo and I went to go no then I could feel you watching me!! (laughs) I thought no let her – You (HT) said so

HT No I only confirmed the decision you had already made – not me that was you!

40 **M** not sure if you hadn't been there would I have taken over?

HT (addressing E) tell me about how you decided on bringing in tempo change like that to Head and Shoulders?

E It's common to speed it up in the last time through isn't it – so I thought what about slowing it right down- little G was have trouble keeping up so in a way she started the idea then remember when we did that dot grid last year and you (HT) speeded it up slowed it down - we were all in knots so it bit of that, bit of helping G

HT It was very good the children kept focussed

50 **Teacher:** yes they can get bore with the same songs but that had another layer.

M They did the one finger one thumb well round the tables I thought we'd lose them in that big circle

HT You both managed that well and you both sang – in front of me Mrs
(TA) and *(teacher)
E I just pretended you weren't there - looked at the children
M I let E start
HT I noticed!! (laughs) but you joined in and well
M OK if someone else gets it going.
HT I'd better let you get tidied up Thanks for letting me visit and well done.

Ellen - Year two art and music serial placement report
Nursery class with Michelle topic 'ourselves'

Teacher's overall comment:

10 It was a delight to have Ellen and Michelle in the class. The children and I looked forward to their visit each week. Ellen had a calm relaxed approach to working with this age group. She understood the need for team work and planned for the TA. Ellen and Michelle worked extremely well as a team. Their art planning and work with the class was outstanding. The planning for music was very good but Ellen was less confident in this area. The sound corner was excellent. The use of photographs of the children making hands sounds was very effective.

Areas of Strength:

20 Ellen was organised, calm and understood the needs of this age group. Art work was excellent – the self portraits fitted the topic extremely well. Her displays were of a very high quality including the handprints in the sound corner.

Targets for future development:

Ellen organised the singing but needs to be a bit louder in singing with the children to keep them going.
Ellen needs to ensure that lessons end in time for the children to tidy up. You were left tidying up after they had gone. These children have to learn to tidy up but it takes time.
Continue with the excellent work.

Ellen Informal interview after art and music serial placement in year two

H Thanks for coming to talk about your serial placement

E That's fine

H how are you for time today?

E We've got English at 1.00 so it's OK

H it was good coming out to school and watching you all with the children. What I want to talk about today is now you have had more music teaching – you did the stuff in yr 1 then yr 2 block and now you've had this – what I wanted to know was how you are feeling about teaching music now?

10 **E** um how am I feeling um me and M were in with the nursery so that's great for both of us with that age. The school is really into the arts.

H That's why we take you there on serial placement it's not easy finding schools that will let students come in and focus on the arts every week for that period of time and of course we wanted you to have a different school from the last serial placement to get more experiences. So you were doing a project about 'Ourselves' was that your idea or..??

E The class were doing that so we fitted in but it's a good one cos it doesn't tie you down too much. We (M and E) had the art all planned we knew we were going to do self portraits but in music we had to think what we could do that fitted. We came to you for the tutorial

20 **H** I remember and we went into the sound corner and body percussion is that right?

E Yeah. Doing the hand sounds for the sound corner was great we did the hand prints for the display. The teacher thought that was brilliant and then the words around you know some of them were reading the 'fingers', 'thumbs', 'nails' by the time we left. The photographs as notation was fantastic I would never have thought of that cos when you said - me and M we went yeah right - and how does that work but having them to move around and they were playing each others' things (hand sounds) Jake was amazing

30 **H** I remember he was the dark curly haired one doing the finger clicking with his tongue hanging out

E (laughing) Lots of them did that - real concentration

H Yes I think you see (demonstrates trying to click with left hand and can't) I open my mouth! I don't stick the tongue out now but ...(laughs)

E Well he had - we took lots of photos of his hand sounds I think after the first time he must have gone home and practiced cos he had loads of ideas. He got the idea very quickly

H Which bit?

40 **E** changing the photos round and doing the sounds in that order. He got a bit confused cos he didn't have them in a straight line cos there were too many photos and the space on the table wasn't quite big enough –

H I saw him when M had him on the carpet with them all spaced out and the little girl was trying with him

E Yes Tracey he got a bit cross with her cos she wanted to move them so M had to play referee!

H So that sound corner activity following up the group sessions and then back again they seemed to be really enjoying it and I saw you developing ideas with a little group.

50 **E** Yeah, it really worked M said they wont go and do it they'll wander off and forget about it but they didn't

H Yes I got that impression when we spoke after the session. It's the photos because it's them and **they** are making the decisions.

E ownership

H yes ownership it's important and trust me when I say these things work.

- E** We do (laughs) we do but you know if you haven't done it or seen it in school it's always a bit but can I do it and when it works it's great and I'm definitely going to do it on final block because it will work what ever age I think might not be the hand sounds but the same process
- H** yes it does work and I can give you ideas to fit with whatever age you have and what ever topic because it does lead into notations and really getting them to see how they can remember their own compositions. We will be doing recreating and notations in year three so we can explore that again. Sorry I get excited about the work so how do you feel about teaching music now?
- E** On this placement really good and M and I work together loads and so we know what the other one is thinking and having someone else in the room to turn to that is really good – although I think M thinks I know more about music so she tends to say well if you start the song.
- H** You lead the singing really well and I loved the way you did the performance and audience and the bowing that was lovely, but how do you feel about M thinking of you like...?
- E** Sort of Ok cos I can just start the singing and I know M gets worried about that so I don't mind but well I don't see it like that M says I play piano and read music so I know but I know I'm not very good at the piano - don't get me wrong I've been really enjoying it this year being able to come and play with no-one around and that using the chords and doodling cos I can play a lot of the easy songs for school now but I wouldn't play in front of the teachers just the children.
- H** so you remember that earlier on when I talked to you and M together and I asked you if you thought you were musical and you both said No...you were going to think about it what do you think now
- E** I would have to say the answer is still no - sorry but
- H** You don't have to apologise to me I am interested in what you think and my job is to support you to be able to teach music to your class so
- E** Yeah you see but it's different. I can do the music you showed us and the stuff I've tried myself with the kids but that's not musical um... it..um I don't quite know it's difficult cos if you say I can play the piano then they go 'Oh right' and they think you can do all sorts and um well I can't in that way. I mean at that school (year two serial placement) not our teacher but the co-ordinator cos Claire and Jackie had her class she was very old school type 'they must learn notation' and she did the piano for the whole school –I wouldn't tell her I could do any of this.
- H** Well she does get a lot of music going in the school but yes I know what you mean but, well is it the piano then that's in the way??
- E** No not really cos in school you don't use it in the classroom but it's what they think isn't it?
- H** What Mrs *** (music co-ordinator) or who?
- E** Well yes her but no in school generally you know the head teacher will be wanting you to play for the whole school in assembly.
- H** but you can be musical without playing the piano. Walton was a famous English composer he wrote music for the Queen for her coronation but he couldn't play the piano.
- E** Yeah but you see I've never heard of him so
- H** No but you don't have to have heard of him to be musical sorry bad example
- E** I just don't know enough about music. Um you see there's my sister as well she's definitely musical.
- H** she's the one who plays the violin?

E Yeah she was much better at music all along I'm not like her

H I think you have been really good at getting the children to engage in music and you can teach it so let's keep talking next year. Thank you again you really are being great will you have time to look through these notes again - just to check I've got what you say right?

E yeah I'm going on holiday on ****

H I'm going to try to do these over the weekend so Monday morning?

E Yeah shall I come to your office?

H Yeah I'll be there most of the morning

E OK

H Thanks

Yearly Learning Outcomes for Primary Education Music Specialist Trainees

Ellen – End of Year Two audit

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a wide range of sound media, including ICT, voice and as appropriate their own instrument; *Much better again on the piano using the chords, good with school instruments, ICT with music need to use more computer packages, singing with children good*
- specifically developed skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *Good - piano now playing and can accompany some of the songs from the song books*
- 10 ▪ used the musical elements as stated in the N.C. for music to develop their own compositions and to develop integrated ways in which these could be used with children; *Yes good in the composition presentation could map to NC and used on serial placement but only with nursery*
- developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions started to explore the integrated nature of these for developing musical learning; *Good understanding not so good improvising*
- 20 ▪ developed increasing knowledge about a range of composers and their related genre through their research for their own compositions; *Need to work on this not enough subject knowledge to know which composer to use.*
- developed their ability to use source materials to support their own subject knowledge development; *Good*
- begun to develop their abilities to reflect upon, evaluate and appraise their own and other's musical work. *Good can reflect and evaluate my own work but not so good with others*

Music pedagogy

From the work in the University and in school they will have:

- increased their understanding of music education and various approaches; *Very good with nursery, reception, year one but need to practice older children*
- a clear understanding of the N.C. for music and other relevant documentation; *Good*
- developed their abilities in the processes of interpreting the N.C. for music to a variety of classroom situations; *Very good early years need more experience with older children*
- 40 ▪ developed their understanding of the integrated nature of programmes of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this; *Very good understanding and related to nursery, reception and year one*
- planned, organised and managed music in the primary classroom for the whole class; *Very good in Block Placement and serial placement*
- started the monitoring, assessing, recording, reporting and progression of music in the primary classroom for their class on block placement; *Started this*
- devised and trialled assessment and observation schedules in school contexts; *Need to do this on final block*
- 50 ▪ increasingly developed their abilities of applying their subject knowledge to work with children. *Still need more subject knowledge but good at basics in music*

Subject leader and curriculum co-ordinator roles

Trainees will be increasingly aware, from their serial and block placements and the work in the University, of:

- subject leaders and curriculum co-ordinators' roles; *Good knowledge of the role*
 - a range of documentation and related issues from the schools in terms of planning and schemes of work in music; *Good planning from serial placement school not from QCA schemes*
 - issues relating to professional development from the INSET with the year three trainees; *Good*
- 10 Through the assessed presentation, of their development of skills in the media, they will have:
- increased their abilities of disseminating ideas to a range of audiences; *N/A*
 - developed materials to support a formal presentation. *Good Presented composition to group*

Philosophy of music education

20 They will have continued to develop, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their:

- views of the type of musician and music teacher they wish to be; *Good idea of music teaching*
- the differences in approaches to teaching music based on musical beliefs; *Good*
- understandings of the underlying philosophy in the National Curriculum documentation; *Good*
- analysis of the philosophies underpinning schools' documentation and approaches from the serial placement information. *Good*

Personal and professional profiling

30 They will have developed their skills in:

- analysing their strengths and weaknesses in the areas stated above; *Good*
 - devising action plans for future development; *Good for teaching but not sure for myself*
 - producing needs analysis documentation for a specific purpose (INSET by Year Three trainees); *Very Good I was all needs!!*
 - the collection of evidence to support the analysis of strengths and weaknesses; *Good very organised*
 - understanding some procedures for deciding how and where to access support for their future development plans. *Very good*
- 40

YEAR THREE

Ellen – Informal interview at the start of the third year using audit information filled out against the year two learning outcomes

- H** So we've got the audit and you decided to use the music specialist audit this time?
- E** Yes because I looked at what I did with the one last year on the generalist form but this one had it set out with each of the statements so I found it easier. This one (marked N/A) I didn't think we had done the disseminating although we did do our process but that wasn't ideas.
- H** When I look through this you have marked good and very good in many places so you must be feeling quite confident now about teaching music.
- 10 **E** Well yes to the younger kids. The older ones I still haven't done much teaching of that age group. For final I've asked for year two so I'll have a go then.
- H** I just wanted to ask you about the philosophy one where you say good for music teaching
- E** What one
- H** This one – 'views of the type of musician and music teacher they wish to be' and you've put 'Good idea of music teaching' so ..???
- E** Oh that well I know I want the children to enjoy the music and I know what I am trying to do – might not be doing it right yet but I do know 'type of music teacher' I want to be. It's this bit 'type of musician' cos that's a difficult one to
- 20 answer. With a magic wand I would be like my sister able to play any instrument and knowing loads about music, but...um...
- H** So let's come at this the other way round instead of what you can't do say 'I can'....?? What do you think?? I feel it helps me to think from the 'I can' when I'm getting no where with the 'I can't'..??
- E** OK 'I can'..um oh dear no no ...right 'I can' play the tunes on the piano at the right speed Oh and from the notation. And and 'I can'.....
- H** you've said you could sing with the children
- E** Yeah I can sing with the children as long as no adults are in the room.
- 30 **H** But you sang in front of the class teacher and me and the TA on serial placement and block placement.
- E** Yeah only cos I had to
- H** and M
- E** well M doesn't count she's my friend and she's worse than me so I know she's not thinking 'what's that noise?'.
- H** Is that what you think the other adults will think?
- E** I don't know well it isn't pretty but it works and I think it's in tune
- H** yes **it is** you sing **very well** so what else?
- E** Oh yes I can read music and I've got better again actually I think I'm quite a good sight reader.
- 40 **H** There you are **you are** a musician but... what type?
- E** Not very good!! (laughs)
- H** OK so how do you want to move forward this year – we know you need more experience with the older children and the ICT?
- E** It wasn't a target on the block report but I can do the straight forward ICT but I don't get it into the subjects and in music well we did the package task in year one and the photos in yr two
- 50 **H** Are you using tape recorders and videos you know this would help with the assessment. You've identified the assessment as needing work. This year you'll be doing a placement about assessment and you could try out videoing children working in music and then discuss their work with them as you all watch the video. I'm going to talk about this in detail this year but that helps use ICT in the wider sense not just computers.

E That's good they like seeing themselves I forget about that as ICT.
H Most people do they think computers don't they
E Yeah
H so have you thought any more about being musical?
E actually yes cos I was talking to my sister about this and when I said you keep asking us about 'are we musical' I was shocked cos she said she would say no. But she **is** musical so we talked about it and she says when she's in orchestra she sees other's who've got real talent and that's like when we started in the music everyone kept looking at everyone else and thinking they're all better than me.
10 H Do you think that is just in music?? Do you do it in maths or English
E Well we all know who the specialists are and in maths we get next to one if you have to do a group task cos they'll know what to do that sort of thing but we've all got to teach it so it's not the same.
H But you've all got to teach music??
E Well yes but people understand if you're not confident in music and it isn't a priority but you can't say I can't teach maths cos you'd fail your placement.
H So it's alright not to be able to teach music?
E well teachers get away with it don't they but I do want to teach it well it's
20 fun and when you see it work and they're really pleased with themselves well it's worth it um
H so you're having success in teaching music and enjoying it and you've told me all the things you 'can' do which is a lot more than a lot of other people so could you accept that you are musical in those things
E yesss I supossse sso a little I suppose if I compare to M then I am more musical than her but not compared to like my sister or you.
H so is that why you don't think you are musical because it is how musical others are and you think you aren't as good?
E yeah I suppose I'm looking to see what others' can do. But if I think about
30 it is like what other's think you know like **** (art tutor) in the session the other day that was all you need the piano and knowing about Wagner and ...well you know...
H Someone else was saying that to me – I know you all looked at me – I don't think he meant it as being what you had to do he doesn't think that really it is
E He does expect us to know more classical music he's our art tutor but he knows so much about music
H He does he's very knowledgeable but that is just one aspect of music you don't have to know all of that for you to be musical yourself.
40 E I do see what you mean cos we do loads of things in music but it's what goes on...Like my sister that really shocked me her saying that but then I can see what she's saying cos if someone next to you's a Yehudi Menuhin then you might be a really good fiddle player but you're not in that league if you get me. So I s'pose I'm saying I'm not in the league of playing to say to in school I'm a pianist.
H I want to continue this but I'm looking at the time?
E Eeee help I'm late
H Tell *** (tutor) it's my fault!
E OK

Observations/discussion/field notes of year three mini project interpreting scores

- 10 Ellen and Michelle working together using Brendan Beales Skyscape score Michelle seems more enthusiastic than Ellen. Ellen keeps going back and fore through scores. M is excited looks to me 'I thought they'd be ordinary music and I was panicking about it but I've never seen stuff like this and you say it's up to us then?' I confirmed it's their interpretation. M has Skyscape which she's come back to several times and seems fixed on. Trying to get Ellen to agree to it. E looks uneasy 'I'd be OK if it was "ordinary music" but how I mean where d'you start?'. Wants me to give answers, I wont, she's looking round to see what others' have chosen. Several of them are checking across with others about choice. M being firm with E and says 'look see how this goes and then if not try another give it 'til quarter to'. E agrees but not happy. Leave them to it.
- 20 M has E at piano in practice room- has bass and alto xylophones - various untuned percussion set up on table next to piano- range of beaters-tape recorder. Both got Skyscape + paper E seems settled 'I have to sort it out in my mind I just freaked when I saw them.' E explains the thinking about the flowing line (melody) and the different size/shaped dots as accompanying rhythm/chord clashes. M 'we've had a bit of a difference about the line I thought lightening' E 'it can't be cos it's curvy not angles' M we're trying a 'line for a walk melody' E shows me manuscript of tune. M 'see she's back on the standard stuff'. I reassure E that if that is how she can remember and interpret that's OK. E says it's so drummed into her. E a lot more relaxed but M in her element 1st time seen M leading E (in music) usually other way round. M looking for approval from me but with confidence she's got ideas about trying this score. M is using the visual image to interpret the mood- happy doodling/experimenting with sounds for dots/splodges. Has four beaters- two in each hand on bass xylophone trying to get note clusters – doing separately then together- M 'doing hit one miss one hit one miss one etc'. E continuing with different melodies using full length of piano got idea of going from white notes to black notes to white notes in groups of fives down piano for the curves.
- 30 E has become quite enthusiastic about their interpretation. She's been checking with others and seems to be more relaxed about being freer. M says they've decided it's bonfire night with the fireworks going off around the people and curvy line is the people watching the show. Dots and splodges are different types and sizes of fireworks M has big array of percussion instruments and junk around them. E says linking to idea of Pictures at an exhibition with the theme of the people walking between the pictures as the same as the curvy line and then the dots/splodges as the pictures/fireworks. Both pleased with themselves about the use of Mussorgsky looking for approval. I said they know more than they think. They've been practicing between sessions. Both worked on the fireworks E explains about the melody and now using three xylophones soprano, alto and bass E's come away from piano says the timbre's wrong for what they need. E has developed a sequence that repeats in each octave using series of pentatonic scales. M says problem cos missing the Bb for the bass xylophone and can't find it in the cupboard. I get them one from the other bass. M drawn pictures of the types of fireworks each dot/splodge represents.
- 40
- 50 E now organising M to finalise some of ideas. M not as keen to rehearse to polish but E needs to rehearse to fix ideas M still experimenting with last 'fireburst' rocket. Got a problem because fireworks need to be played at

same time as people melody in one place and only two of them. Suzie and Betty have offered to learn the bits. I suggest other way to tape melody and then play to the tape. E and M decide to do tape and play with that.

Anecdotal record after 'Showing of mini projects' year three wk 8

10 Ellen and Michelle were very proud of their piece and particularly at pains to show the influence of Pictures at an exhibition format. Ellen explained the structure, talked about feeling insecure at start due to unusual type of scores – not what she was expecting. She said about importance of working with a partner because M had more ideas to start with. Michelle talked about using the visual look of the score for the mood – this was similar to Claire's group (leaf)- M felt she could link her visual art awareness to help them get a feel for the music. Break through with the firework theme came from M because of time of the year and darker nights. E and M told everyone about their argument as M thought of storm to start with therefore wanted the line to be lightening but E held onto curves of the line not being like lightening and M had to agree from the visual point of view. M and E agreed that this time in working M had been more comfortable to start with than E but once the experimenting was underway and the theme had been chosen E took over. E had realised the connection of the people walking about and watching the fireworks to the promenade and the pictures in Mussorgsky's Pictures at an Exhibition. E said she remembered the Jolly Postman story HT had done with them linking to Pictures at an exhibition and Smetana's Ma Vlast for the structure. E explained about the use of pentatonic scales at the different
20 octaves as the basis for the melody although they didn't stick strictly to this. They played the piece live using the taped melody and they did the fireworks on the rest of the instruments. Other students were very impressed. E and M both seemed relaxed performing to the group.

No interview with Ellen before Final Block Placement as she was ill just before and therefore the time was a factor

**Ellen - Extracts from Final assessed block school report –
Overall Grade 73% - Yr1/2 class**

Overall teacher comment:

Ellen is a talented and effective young teacher. She demonstrates high quality work and gives full commitment to her chosen profession.

Specialist subject:

- 10 Art has been used very effectively both for teaching purposes and display work. Ellen uses her skills to create attractive writing frames.

Foundation Subjects:

Ellen has taught the full curriculum – her subject knowledge in each area has been thorough.

Targets:

- 20 Continue to develop skills in assessment, recording and reporting.
Extend use of ICT to enhance teaching.
Develop awareness of SEN Code of Practice and SEN issues.

The profile will have some gaps at this stage mostly within the subject leader section.

Ellen - Extract from end of Year three audit

Year Three Yearly Learning Outcomes for Primary Education Music

Specialist Trainees

Music subject knowledge

From the work on the course and in school trainees will have:

- handled and developed their skills with a wide range of sound media, including ICT, voice and as appropriate their own instrument; *Good at this*
- specifically developed further skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *Good at this*
- 10 ▪ with increasing subtlety and for a range of musical ideas, used the musical elements, as stated in the N.C. for music, to develop their own compositions and to develop integrated ways in which these could be used with children; *Good at this*
- further developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions further explored the integrated nature of these for developing musical learning; *Good at this*
- developed an understanding of the convention of recreating and interpreting music; *Good at this*
- 20 ▪ further developed knowledge about a range of composers and their related genre through their research for their own compositions; *Need to work on this as haven't really used the work of other composers into my compositions but do know more about range of composers from music sessions*
- developed their ability to use an increasingly wide range of source materials to support their own subject knowledge development; *Very good at this*
- developed their abilities to reflect upon, evaluate and appraise their own and other's musical work. *Very good at this*

30 **Music pedagogy**

From the work on the course and in school they will have:

- a well developed understanding of music education and various approaches; *Good understanding now*
- a detailed understanding of the N.C. for music and other relevant documentation; *Good understanding*
- further developed their abilities in the processes of interpreting the N.C. for music and relevant documentation to a variety of classroom situations; *Very good now and did lots on final placement.*
- 40 ▪ developed their understanding of the integrated nature of programmes of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this across various age groups; *Good understanding*
- planned, organised and managed music in the primary classroom for the whole class and several age groups; *Very good particularly the planning and organising*
- developed the skills in the monitoring, assessing, recording, reporting and progression of music in the primary classroom for a range of age groups; *can do this but need to work on it and get more experience of assessing using the level descriptors*

- devised assessment and observation schedules in school contexts and systematically collected evidence of children's learning; *devised the assessment schedules but didn't observe as much as I wanted to and didn't collect as much evidence – school didn't think it was something I should spend a lot of time on – I need to work on observing and recording.* developed their abilities of applying their subject knowledge to work with children. *Very good at applying the subject knowledge I have at this point but need to develop more subject knowledge.*

10 **Subject leader and curriculum co-ordinator roles**

Trainees will understand, from their serial and block placements and the work on the course, the issues related to:

- the subject leaders and curriculum co-ordinators' roles; *Good knowledge of the roles*
- the processes and procedures involved in devising documentation and policy documents for music; *Good understanding of this*
- issues relating to professional development from the INSET they gave to year two and year three peers; *Very good understanding of issues for generalist music teachers when involved in the year two INSET as generalist. Very good in art as specialist*

20 Through their regular opportunities to present their personal music learning and showing of musical compositions and skills development and the devising and implementation of INSET they will have:

- developed a range of strategies for disseminating ideas to specific audiences; *Good particularly in helping others in my group*
- developed a range of specific types of materials to support presentations in different situations and for different audiences. *Good and helped the teacher on final block*

30 **Philosophy of music education**

They will have developed, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their ability to articulate their:

- views of the type of musician and music teacher they wish to be; *Very good about the type of music teacher I'm going to be and would love to be a much better musician.*
- the differences in approaches to teaching music based on a range of musical beliefs; *Very good as clear about getting all children making music – not going to be like the teachers I had at school.*

40 ▪ understandings of the underlying philosophy in the National Curriculum documentation and schools documentation; *Good at interpreting documentation and adapting.*

- critical analysis of the philosophies underpinning documentation and approaches; *Good as last statement.*
- personal philosophy and key principles which underpin their music teaching. *Very good know what I am doing with the children and why*

Personal and professional profiling

They will have further developed their skills in:

- 50 ▪ critically analysing their strengths and weaknesses in the areas stated above; *Very good*
- devising comprehensive action plans for future development; *Good*

- producing needs analysis documentation for their own needs and for peers, from interviews, to devise an INSET for year three generalist and year two specialist trainees; *Very good*
- the collection and collating of a wide range of evidence to support the critical analysis of strengths and weaknesses; *Very good and very organised*
- be able to decide how and where to access support for their future development plans and understand this process for supporting colleagues. *Very good*

Ellen – Interview after Final Block School Placement Year Three

- H** It's good to see you again I feel I haven't seen you for ages. I know you got better and started the placement on time were you alright?
- E** I thought it's typical I've gone all the way through fine as anything and then just at the most important point in the course I get that happen.
- H** what was it?
- E** Some virus they don't know but I couldn't get out of bed. It was a bit of a nightmare but the school was brilliant anyway I did it
- H** And how - well done Outstanding do I ask for your autograph now
- E** you'll have to pay!!
- 10 **H** No seriously though you have done really well and in your audit you've also put a lot of 'very goods'. You say you did lots of music on final block and you don't say anything about not being able to do music with the older children now.
- E** No it was a target so I had year twos this time and I also went into the year four to help out when I had spare time so I could have a go. My teacher let me have a bit of a free hand so that was great being able to do more arts.
- H** So what did you do in music?
- E** Where do I start! Oh well we did a class assembly and showed the songs they had made up. Impressed?
- 20 **H** Yes very!
- E** Fitting in music you know when they are lining up they loved that Chinese whispers rhythm
- H** How did they get on?
- E** The usual falling apart but they got better and they managed it once completely down the line but it was a dead easy one.
- H** What else?
- E** I had the sound corner and changed it each week so we went through the different types of sound makers. The paper one was good but there were bits everywhere so I only did that for a couple of days. The main thing was
- 30 working on their songs.
- H** How did you do it?
- E** We did the shopping trip and changed the words to Drunken sailor so we were looking at changing the words first. But then I did the how many ways can you play these three notes they had many more ideas than I thought they would
- H** Did you leave the notes in the sound corner?
- E** Yeah it got a bit noisy but I did open/closed like the shop area. They were coming up with tunes from the three notes... then we did a lesson with each group having a set of notes.... that was a bit of a pain to set up cos there weren't enough tuned instruments but I got some for each group.. I had to search the whole school
- 40 **H** Did they manage tunes?
- E** Yeah they did you'd be amazed – oh no you wouldn't you said they could!!
- H** It's just I've seen it many times and we underestimate the children all the time but your's did it..
- E** I know we all moaned about doing that song in the second year but it really did sort of act as the way I did this with them. And I video'd them they talked and talked about what they were doing when we watched the video great for the assessment.
- 50 **H** Yes that area seems to have developed well from your audit just the new level descriptors?
- E** Yes??
- H** Tell me when you know how to do it and we'll all use it!!
- E** Oh no!

- 10 **H** So you've been really successful in your music teaching and I see you've now put very successful with the type of teacher you want to be and would like to be a better musician. A better musician means you are already a musician??
- E** You know what I mean
- H** tell me
- E** I've still got to get more skills on the piano, be fluent and I do know more composers now and I have loads more confidence but you're not going to get me to say it!!
- H** OK how are you going to move forward now you're leaving and hopefully getting your own class?
- E** Well getting a job is the first thing I'll have to get the teaching right and then I'm going to buy a keyboard one with the piano size keys
- H** Yes the others if you change from one to the other you miss the notes
- E** I tried that on my friend's keyboard and your fingers go in the wrong places.
- H** Can I catch up with you again when you've done your CEDP?
- E** Yes fine
- H** Thanks again and well done outstanding person!!

Extracts from Career Entry and Development Profiles.

Ellen

- 10 At this stage I have found getting to know each child as a whole, along with their individual strengths, weakness and personality, interesting and rewarding. I did this by talking to other teachers about the children, by observing my class and their interactions with one another and myself. Getting to know the children well is especially important, especially when working with SEN and lower attaining children. Consequently I would like to develop my awareness of SEN issues.
- I have found it most rewarding when a lesson is productive and enjoyable for the children and teacher. To see children delight in their own success and achievement, and that of their peers is extremely rewarding, I would like to continue to develop this positive ethos within future teaching. I usually do this by allowing the children to show or read out their work to the rest of the class.
- 20 As I approach the award of QTS I consider my main strengths and achievements as a teacher to be that:
- In my planning and teaching I am well prepared. I feel my planning and classroom organisation is effective. The outcomes of my lessons have been positive, and I have always been able to adapt my plans or lessons to suit any possible outcome.
- I am extremely enthusiastic about teaching, I revel in the knowledge that I have taught a child something new or that I have helped them to develop a high self-esteem.
- 30 I create an interesting and exciting place for children to be through my ability to produce interesting displays and lessons, and through always having a sense of humour and making children aware that I enjoy teaching them.
- I have a very professional approach to teaching. I feel that in any school, I will become a valuable team member who is determined to give the highest quality of teaching and team work at all times.
- 40 Examples of my strengths and achievements can be viewed in my final teaching practice reports and observations.
'Ellen is a talented and effective young teacher. She demonstrates high quality work and gives full commitment to her chosen profession.'(Head teacher final report)
- 50 I feel I have had limited opportunities to gain experience in leading school trips, and would like to have the opportunity to assist in the planning of, and accompany experienced teachers on school trips. I would like further training in SEN through attending appropriate courses and working alongside SEN teachers in order to develop my own knowledge and skills in this area of teaching. I am interested in furthering my knowledge and skills in this area of teaching. I am interested in furthering my knowledge of teaching children to read, and developing their progression in phonics, I believe this to be a key area in the development of children's literacy. I would therefore like to work alongside the literacy co-ordinator and attend appropriate courses on developing early literacy and phonics. I would like to continue and further my

experience of using ICT as a teaching aid, as I have enjoyed using ICT to aid my planning and teaching and think it is an invaluable tool in education. In order to become the teacher I hope to be, I would like to develop all of the above in my first year of teaching.

As my career develops, I would like to become an art co-ordinator. This is because I have a personal interest in art and have greatly enjoyed teaching art and incorporating elements of art into other curriculum areas. As a longer-term aspiration I would be looking at becoming part of the middle management team.

10

Ellen - Transcript after completing her Career Entry and Development Profile

HT We had a longer talk after your final block placement but I just wanted to catch up with this final bit (CEDP). I notice that you don't mention that you specialised in Art

E No I thought that when I wrote about wanting to be a co-ordinator to the future that I shouldn't really be too pushy at this stage. I thought it'll be better to let my specialism come out in the first meetings with the induction teacher.

HT So you feel that you should be careful as an NQT?

10 **E** Yes you don't want them to think you are 'Oh look at me I'm brilliant' um there is a lot to learn and I thought I'd already been a bit 'over the top' with my 'extremely enthusiastic' stuff.

HT You haven't mentioned anything about the art and music generalist route or your grade three??

20 **E** (Laughs) Yes well I really enjoyed doing the music and loved the music teaching- the instruments and singing with them. I know I can do it see I'm saying I can! but if I put things like 'play the piano' on anything formal, CEDP or application forms then they will think I can play in assembly but I'm not good enough to do that. They're always looking for someone to play and in my first year I don't want to be worried with that on top of having my own class to think about. I've got loads better and I'll do 'I can play tunes and do chord accompaniments' BUT I'm not telling anyone now maybe once I'm in a school and I've got my own class sorted out then I might but ...

HT So you're going to keep quiet about this to start with?

E Yeap terrible I know and I can do lots of things but it is different in school, not in with the children when no-one else is there- that's different - but when you're being the teacher well the main thing is literacy and numeracy and then you have to push for getting the art and PE in and music but there is still 'oh who plays the piano' and that is when they expect you to be really good.

30 **HT** The literacy and numeracy strategies have a lot to answer for but you might..

E Yeah... If when I get in there to a school and I've been there and they know me I might say I can do one hand on the piano but I would still tell them I'm not musical. Sorry! It's not that you haven't taught us loads and I **can** do music with the children but.. you know...

HT (laughs) You don't have to spare my feelings I'm just trying to find out what the problem is with students and teachers not owning up to their musical abilities.

40 **E** well I've still got lots more skills and composers to learn - **I will do it** (music) with the children - promise - I **do** enjoy it and I can do the rhythms now but.... I'm not telling them about the piano!!

HT However sometimes saying you have arts in your background can help you get a job.

E Well maybe but then *** (one of the tutors) said if you put any music down they'll expect you to be good on the piano. He's a governor of a school and they wouldn't take someone with music if they didn't play the piano.

HT Well that might be what happens in that school but that isn't the case across the board I promise you. But you have to decide so ...What further skills and knowledge do you think you have to have?

50 **E** Um... like my sister... it's natural to her. And you it's natural for you- you just stand there and sing and it's in tune and you can do it in front of anybody - then when you hear us doing the music you know what to listen for and suggest things. It isn't natural to me

10

HT I've been doing this for a very long time and there are lots of things I still don't know in music, anyway you sing in tune and in front of the children and I've seen you teaching music really well - helping them with ideas

E Yeah but it's not the same...that's the 'me teaching little kids' but in the school I couldn't be the music specialist or co-ordinate it you've got to know loads more...um I've to go and get this signed off- do you want me to look through the notes?

HT Yes please if you have time

E I'm in next Wed to see *** (personal tutor) about my reference

HT I'm in in the morning

E Ok

Extras from Personal Philosophies she wrote for me at the end of the course.

Ellen

She had an underlying philosophy:

'My most prominent educational beliefs are that all children are of equal worth, whatever their ability, colour, ethnicity, gender, health, religion or social class, and should be valued as individuals in their own right. I also believe that the development of positive self-esteem plays an essential role in children's success. Teachers have a responsibility in promoting a positive self-esteem in each child to ensure that children believe in themselves and achieve their full potential. I believe that education should be of a seamless nature. A cross-curricular approach, where we never miss or overlook learning opportunities of any nature.'

10

In her personal interests and statements about herself on leaving the university she said

'I really enjoy art and visiting galleries but most of all I like creating my own art work. I enjoy reading and the cinema of all genres. Travelling and appreciating varying cultures and the diversity of other places I have visited is really enjoyable. I chose to study art and music as my specialist subjects in primary education because I was interested in them and I have enjoyed them. Art is my main specialism and the art project to create a mural was great. The mural was created from the children's designs and was relevant to the local community. I particularly enjoy working with the early years and Key Stage one children, I feel that a good early years education is essential in creating a solid foundation for learning and they need lots of creative opportunities. The art and music have been really enjoyable with them on the placements. I have been more confident in the art but the music has also been good because they are young so I didn't have to know lots of music theory and I liked singing with them. The art displays were great to get them thinking and my 'artistic eye' for design and making wall displays attractive and inviting to the children I think provokes the children to think and gives them a sense of achievement. My 'artistic ear' is not as good but it is still important to give the children lots of opportunities to 'have a go' and 'mess around' with the instruments. When I went into the special school which I arranged with my friend as an extra visit outside university time, we worked with the children and the art and music was really valuable for them. It gave me an insight into these children's needs and how the arts can be used with them. Again that cross-curricular approach is important with children with these sorts of needs. In the nursery on my first block placement I realised that it is important to work well as part of a team. when in the early years, as support staff and nursery nurses are essential to the workings of a nursery. I think I have realised the importance of knowing the current debates and educational practices and this I became increasingly aware of during my second and final block placements. Implementing current educational practice is not very easy and the importance of assessment and how to do that well I learned more about on the final block placement. I did think that the assessment placement at the start of the third year gave me confidence in things like IEPs, SATs etc and I probably wouldn't have spent as much time finding out about MARRA if it had been on the ordinary block placements. I would have preferred more time in the classroom and working with the children but that is what I love. Having the serial placements was good through the course. I did geography at A level and so I liked the History geography serial placement in the first year and the role play we did on the Romans in Britain. That was with Key Stage 2 children. We did the rebellion of Boudicca and the children liked being settlers and invaders. On the art

20

30

40

50

10 and music serial placement that was a bit scary. We were in **** school and you know they have these big behaviour problems. The teacher just wanted the children to be happy because their backgrounds are terrible and school is a place for them to get away from that. So in art and music with the mess and the noise it was a bit difficult but we got there and it was the singing and playing the instruments that they really got into. We did the circle game that you showed us with the instruments and it worked well. That gave me confidence. I used that Enya tape to do some movement and rhythm with them and try spinning. I got in a bit of a muddle with the rhythm and the teacher talked to us about demonstrating the rhythm first. We all had fun though and it didn't really worry the children or me. They were involved and that was a bit of a break through with these children. In the second year I did better in the music teaching because we had done that composing and so I knew what it felt like inside for the children to try out. I think until I tried that I had thought you had to get lots done in one lesson but we let the children take some time and that really worked.

20 *(By the end of the programme she does not mention that she has studied any music on the degree nor does she mention her music teaching. She makes no mention of her piano playing or grade three in her Career Entry and Development Profile or in information sent to her tutor for her final reference.)*

APPENDIX NINE

Jackie's Story

Data Extracts:

Initial Biography (161)

Entry Information (162)

Year one

Initial audit (163)

Serial Placement Report (164)

Extracts Assessed Block Placement Report (165)

End of Year Audit (166-167)

Year two

Initial Interview (168-169)

Observation/Field notes Composition project (170)

Presentation Notes Composition project (171-172)

Feedback Composition project (173-177)

Pre Placement Interview (178-179)

Extracts Assessed Block Placement Report (180)

Post Placement Interview (181-183)

Observation/ field notes Serial Placement teaching (184-185)

Feedback/discussion Serial Placement teaching (186)

Serial Placement Report (187)

End of Year Audit (188-189)

Year Three

Initial Interview (190-191)

Observation/Field notes -Recreating project (192-193)

Process discussion -Recreating project (194)

Pre Placement Interview (195-196)

Extracts Final Assessed Block Placement Report (197)

End of Year Audit (198-199)

Career Entry and Development Profile (200-201)

Final Interview (202)

JACKIE'S STORY

Data in chronological order related to Jackie

Student four (Jackie)

Jackie was a mature student who had long wished to be a primary school teacher. She was 33 years old when she joined the degree. Jackie did not really enjoy her own school days inside the classroom although she had a lot of friends. She always felt that she was not considered by the teachers as a child who could achieve. She now thinks this had something to do with being very young in the academic year group as an August birthday. She said she felt 'I was always behind and trying to catch up'. She remembers doing some singing from a BBC radio programme when she was in the junior school but apart from that she was never given the chance at school to develop any music. (She later revealed a particularly difficult few months with a peripatetic trumpet teacher). She couldn't wait to leave school and at the age of 16 she finally escaped. She had a lot of shop assistant jobs before she married and then she got a more permanent job with a big retail firm. She was proud of her achievement in rising to the position of assistant manager over the nine years she was in the job. She was then made redundant and had a daughter in the same year - her second daughter. Now was her opportunity to try to fulfil the ambition she had long held of becoming a primary school teacher. Through her work and her achievements there she was determined that she could make a difference in the lives of other children who the schooling system seemed to forget. She found as a mother that singing nursery rhymes with her daughters was a lot of fun. She got a job as a support assistant for two boys with learning difficulties. This was valuable experience prior to starting a course in further education which would enhance her academic profile so she could become a teacher. As part of this course she became a qualified classroom assistant. Interested in maths she found singing counting songs with the children was great fun and she and the children enjoyed it. She has long wanted to play an instrument 'possibly the piano' but has never had the opportunity to take lessons or to learn because life has always been too busy.

Jackie - Extracts of entry information

Entry qualifications

Jackie left school with one O level in commerce and 7 CSEs at grades from 3 to 5.

Took Higher Education Foundation course just prior to entering the course.

Reference

- 10 Jackie has returned to education after a significant absence. She has realised that she can achieve highly at this level and works extremely hard to make sure that her ambition to teach is realised. She is a gifted mathematician and fully aware of the importance of numeracy – something she wishes to specialise in. She has impressed her tutors because of her motivation, organisation and enthusiasm.

Interview written task

- 20 The opportunity to inspire the mind of a child and encourage life long learning. Within my experience in school I have felt exhilarated in the knowledge that I have helped a pupil to achieve their goal. A child's desire to learn is a special and splendid thing it should be encouraged. I am a dedicated individual with a love of children. I feel that no other profession could offer me the rewards that I feel when encouraging and supporting a child's developmental needs.

Interviewer's comments

- 30 Jackie is excited by art and music and is going to specialise in maths taking the art and music generalist route. Her preferred age range is 3-7 years. She is reflective, sensitive, aware, supportive, approachable. She's obviously acquitted herself well so far in schools (a head teacher has tried to 'head-hunt' her). Take her!!

Audit at the start of year one

Initial audit

Jackie Sept 2000

How do you feel about music and art?

I gain a great deal from art and music, however I do not have a talent, more a passion.

What factors have made/do make you feel like this about music and art?

10

The freedom of expression that can be found through art and music.

What are the issues for you in teaching music and art?

To use art and music to encourage self-expression and develop a child's self esteem and understanding of the world in which we live. Raising awareness.

What do you think are the aspects of music and art that will either, enable you to and/or hinder you, when teaching music and art in the primary age phase?

20

Lack of time within the curriculum to allow a child to express themselves freely. Over guidance by teacher and lack of materials.

Jackie Year one Art and Music Serial Placement Report in Year 1 class
Teacher Comments

The student submitted detailed plans prior to the start of the placement. The plans had taken note of things we had discussed. All equipment was ready and there was no last minute preparation.

Areas of Strength

- 10 The student was always in school very promptly. All work was ready. Everything was provided for the children before the lesson began. The student was ready to modify plans in the light of the children's progress. The children were organised well and had enough work for the time allowed.

Targets for Future Development

The children need to be given a lot of time to understand the terms manmade and natural and take account of the children's experience. It is sometimes a good idea to allow the children to have some input into the display. I know time was a factor in limiting this.

Jackie Extract from year one assessed block placement

Nursery class of 26 children in an urban area. Grades 68%

Teacher's overall comment

- 10 Jackie is a hard working, conscientious student who has proved herself to be a valued member of our school team. She is enthusiastic about teaching and her lessons were always exciting and well prepared. Jackie was never afraid to ask for advice and always put this advice into practice. She has many endearing qualities young children respond to. Jackie was always professional, punctual and correctly dressed. We will miss her.

Creative Development

Jackie created an excellent 3 bears house in the home area and each week created new props for the children to use. Her dance and movement lessons involved and motivated some less confident children.

Areas of Strength:

- 20 Works effectively as a team member and relates well to young children. Excellent communication skills on a variety of levels – children, staff and parents.
Has increased her knowledge and understanding of the ELGs and how young children learn.
Able to work in small groups and yet maintain a high awareness of 'whole class' situations and individual needs.

Targets for further development:

- 30 To continue to develop her observation skills of children and use these to inform future planning.
To extend her already very good ICT skills. Keep abreast of new software and innovations.
To extend her range of strategies to maintain pupil interest, motivation and discipline.

Jackie – End of Year one Audit

The Music Specialist Profile for those wishing to audit against this at the start of year two

Yearly Learning Outcomes for Primary Education Music Specialist

Trainees

Year One

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a range of sound media used in primary schools;
covered
- used the musical elements as stated in the N.C. for music in ways which could be used with children; *have been introduced do understand need more practical to extend confidence*
- been introduced to the musical conventions and started to develop their understanding of these; *I would agree with this statement*
- 10 ▪ developed knowledge about specific composers and their related genre; *I have not developed knowledge of specific composers or their genre*
- an understanding of how to use source materials to support their own subject knowledge development. *I would agree with this statement.*

Music pedagogy

From the work in the University and in school they will have:

- been introduced to music education and the N.C. for music and other relevant documentation; *Agree*
- 20 ▪ begun to understand the process of interpreting the N.C. for music to specific classroom situations; *Agree*
- started to understand the integrated nature of programmes of study one and two in relation to the teaching of music; *Agree*
- been introduced to planning, organising and managing music in the primary classroom and tried this with groups; *Agree*
- been introduced to monitoring, assessing, recording, reporting and progression of music in the primary classroom; *Agree*
- an understanding of the process of applying their subject knowledge to work with children. *Agree – however subject knowledge needs extended.*

Subject leader and curriculum co-ordinator roles

Trainees will be aware, from their school placement, of:

- subject co-ordinators; *Agree*
 - some of the documentation that they produce in schools for planning and schemes of work in music. *Agree*
- Through the presentation of their research into a composer to their peers they will have started the process of:
- disseminating ideas to a range of audiences. *No I have not done this*

Philosophy of music education

They will have started to consider:

- the type of musician and music teacher they wish to be; *Agree*
- the differences between 'teacher performer' or 'teacher facilitator' philosophies. *Agree*

Personal and professional profiling

They will have started:

- the processes of analysing their strengths and weaknesses in the areas stated above; *Just started*
- the development of an action plan for future development.

Ongoing

I enjoy music, although I feel disadvantaged at not being able to play an instrument. I would like to learn to play the piano at some point, however I don't think time will permit whilst at university.

I enjoyed teaching music in my year one serial placement, I must say it was slightly hectic and could be improved, although everyone involved had fun, enjoyed the experience, and on talking with the children afterwards did learn something.

I enjoyed teaching the Goldilocks song on block placement.

10

YEAR TWO

Jackie - Informal Interview at the start of year two

HT Thanks for joining this study I do appreciate the time and let me know if it gets well you know if you want to stop as I know you have heavy family commitments.

J yeah it's a bit difficult with the family because my youngest daughter's still little and I'm on my own quite a lot um he works away so and then there's the child care but my mam she's really good..

HT I saw that you liked singing with her doing all the nursery rhymes

J yeah we sing a lot well you might not think it's singing (laughs) but well we get into it and dance about. My eldest daughter has a keyboard and I'm always singing with her.

HT you obviously are giving them a positive feel for music that's good can I just I want to turn to your placement - you did well in your placement in year one that was nursery wasn't it?

J Yeah um I was proud of that I thought yeah I'm going to make it I'll be a teacher that'll show 'em! (laughs)

HT I take it you didn't really like school

J umm it's more it didn't like me I think because you can see it when they look at you umm I mean they sort of go right you're not going to be any good and then well doesn't matter really what you do.

HT Why do you think they wrote you off so to speak??

J umm yeah I've thought about this a lot umm with wanting to teach and I think it's being too young when - Oh I was well my birthday's August so I was like a year behind some of them I wasn't very big it was umm I was always behind and trying to catch up that's what it felt like.

HT can I ask you about music you say in your first audit that you

J Oh you've got it there you know I never know if what I wrote is ..was it what you wanted?

HT It was for you to write what you thought I, no I wasn't wanting anything well there is no set answer it's not a test!! Anyway I was interested because you said about (reads) 'gaining a great deal from art and music' but you don't have 'talent more a passion' I thought that was interesting.

J yeah well I love singing with my daughters and I've always loved dancing I used to go out a lot before I had them but you know baby sitters and but yes I enjoy dancing and listening I listen to lots of different umm all types eclectic there I learnt that word the other day eclectic jazz, folk, pop, rock rock I think I've got more rock than pop but anything really. As I said there 'freedom of expression' that's what it's about the kids need to have all that

HT You were saying when we talked at the end of last year about wanting to play an

J yeah I've always wanted to play something piano I'm really envious of the others Paula and what's she called with the fair curls

HT Ellen

J yeah Ellen they play and I've always wanted to learn - I will but it's fitting it all in time-wise with the course, assignments, tasks

HT can I ask you then a bit more about any music you did at school

J basically nothing well to be honest the only thing we did I think was broadcasts you know the singing from the radio. Umm the songs yes I do know I liked some well quite a few I remember the sea shanties and the spirituals I think it's good fun singing and the kids love it so I did it with the kids on block (assessed block school placement) You'd have loved it we did the three bears

HT Did you do the Goldilocks song?

J yes because last year when you did- the way you took the story and you got all the maths and geography and sciences and then all the music in it umm with the maths it's my specialism so I thought- well I made the connections straight away and then you know you get to thinking it through and when she said (nursery teacher) what story and topic do you want to try - it was three bears before she changed her mind. I knew I could do that- nothing complicated in the music so and then they are just little like my daughter, it was fun

10 **HT** and you did really well so success all round! Can I just come back to school so I take it the singing was in primary

J Junior I remember it was junior school I don't really remember much about the infants.

HT What about in the secondary school

J that was a waste of time they had me down as no good before I started and you had to do tests for instruments and no...(pause)

HT Is there something??

J No! so as I said I think I well we all –teacher you know we have to do music with them (children) let them express themselves.

20 **HT** Thanks and you were OK to do the group discussion?

J yeah count me in

HT thanks again

Jackie - Observation/ field notes of composition task year two

- Jackie's group are working separately each with glocks, J spent time reading the words- On glock quite a bit of random up and down the instrument got in the middle and repeating a back and forwards very slow trill doing same back and forwards on next note up now next note up- looked at me pleased with sequence effect, back to random play trying glissandos, reading words, coming back to middle of instrument getting self conscious about being observed leave her now
- 10 Jackie still on own has four notes she's concentrating on EGFA trying combinations of these doing in different rhythms very slowly gone back to the words, trying the first tune to words needs another note in the tune for rhythm to work repeats the E. She's hitting the keys in different ways got two different texture beaters one hard rubber and one softer seems to be trying dynamic effects trying each tune with each beater. She's using two beaters but not together she's got one for notes up to middle and the other for the notes above the middle swapping hands in the middle of the scale. This time she was totally absorbed and she didn't really notice me observing her she seemed to have gone through the embarrassment period and was into the experimenting.
- 20 Jackie working in group now showing/sharing ideas seems proud of her tunes she's got more ideas than the others. She seems to have gained confidence think she's judged she's one of the more musically able in this group she's being really supportive and offering suggestions about experimenting telling others about trying to limit number of notes shows the others her four and goes through how she came up with the three tunes. She's being the leader musically here her confidence has visibly changed, others looking to her for lead and help
- 30 Jackie has notes all over paper on floor working on own again listening really closely to the combination/ mouthing words as playing tunes she got the slow trill sequence motif in there from last week using the two beaters not as harmony but one for right hand and one left notes trying to play first bit quicker bit frustrated with herself when making mistakes she's pushing herself (talked to her about frustration she says she has the idea in her head but can't get it to sound same on glock suggested she try vocalising she pulled a face went back to glock seems to be a crutch now but she's got the whole tune to words mapped out says the patterns jumped out when you see them written out I suggested she had already heard the patterns and that's why she chose them. She said 'I haven't got a musical ear I had to see it written down' I suggested she has a musical ear because she's
- 40 chosen the notes and the tunes because she likes them they sound good to her she agreed she was singing them in her head but what was in her head wasn't quite coming out fast enough with the instrument. Going back into group and they don't want me in there for this next bit of showing one another. She said she thinks the maths and the patterns is what she goes for (she's a maths specialist). Over the three weeks of practicing she has really grown in confidence she seemed to take a leap towards the end of week one when she shared her tunes with the others and I could see her thinking her tunes were just as good as the others in fact the rest of the group seemed to defer to her tunes. She'd been practicing in between
- 50 sessions at home I gather. Her body language this week was very comfortable when she was sharing the ideas with the others. She was also trying to get them to practice to get it right so she was starting to think about performance. She has changed from seeking reassurance from peers and me to being quite proud of what she's producing.

Jackie's written notes on her process of composing for the presentation

Week 1:

I began to play randomly with the instrument which I had selected (a glockenspiel). At first I felt uncomfortable when engaging in music, the whole concept of composing a song was so alien to me, as I have very little musical experience other than the pleasure of listening to my own CD collection.

10 I began to concentrate more on the instrument and began to establish a range of notes and link 3 or 4 notes together to create short tunes, I then found myself experimenting using different beaters and altering the pressure and way in which I struck the keys this allowed me to begin and understand the range of the instrument.

After a short period of time I began to discuss the notes and tunes I was creating with some of my peers and we compared ideas and thoughts.

20 I could sense the initial fear of this task beginning to diminish and I found myself engaging with the instrument and not feeling as self-conscious as I had at the beginning.

I attempted to match a tune to the lyrics and then realised I wasn't progressing through the task instead I seemed to have created a barrier which I could not get round. I decided to put the lyrics to one side and concentrated on the instrument.

Week 2:

30 I feel comfortable if not yet confident with the task in hand. I began messing around again with the instrument and then decided to write down some notes. I identified the 5 notes, which I would concentrate on to create my song E F G A B and began to note down combinations, which appealed to me.

40
E A G F A G B
E A G B F A G E
B B G A F G A A F G E F
D G E F G C E E D C E F F G D
G B C A B D C G C A B G B C
C E C E C E
D F D F D F
E G E G E G
E G A G A G A B G A
D F D F D F
B G A C G C G E F

I also used 2 beaters as I preferred the sound and tempo.

On playing and looking at the notes in written form I identified patterns within the sequences I had created.

50 I experimented with repeating the notes at different octaves, and found I would have ideally liked to be able to move up and down the scale, however my playing capabilities restricted me from doing so.

My inadequacies of actually being able to play an instrument did hinder my attempts to recreate the song, which I had in my head. I felt I was unable to create the correct tempo to match the lyrics. Although my vocal capabilities leave a lot to be desired I probably would have progressed further and been able to reconstruct my thoughts and reproduce the tunes which was in my head, if I had attempted to use my voice.

My personal expectations were set at a higher level than my musical capabilities at this moment in time would allow me to reach.

10

Week 3:

During week 3 I began to practise at home using my daughters' keyboard. Firstly attempting to replay some of the notes I had identified in class, the tune sounded very different when played on the keyboard than it did on the glockenspiel, it was very slow with a lot of pauses, generally because I was attempting to identify the keys. At one point my eldest daughter came into the room to see me and asked what I was doing I played my recording to her and asked her opinion, I was presented with a pitying expression on her face she then proceeded to answer 'yes mam its good'. When I asked her opinion on how I could improve she proceeded to provide me with her book on how to learn to play the keyboard and said if I learned which notes go best and practice it would probably be good. All I can say is thanks for the vote of confidence, despite my daughter's constructive criticisms, my confidence to dabble in musical composition has not been hindered I would ideally love to play an instrument which I will endeavour to do in the future. As for my considerations of teaching music and the process, which I have undertaken within this task, I must admit although very sceptical at the beginning I have enjoyed the task and would have liked to spend more time on it. The most important issues to consider when asking children to undertake this type of work are:

20

30

- To provide a relaxed and encouraging environment which in turn increases self-confidence.
- Not to focus on the finished product but to endeavour to praise and evaluate the efforts of the children.
- Encourage the children to investigate the capabilities of different musical instruments and provide a broad spectrum of tastes in music.
- Celebrate the individuality of the children and their unique interpretation of music.
- Use different strategies whilst teaching to cover the different abilities within the class, consider the child's preferred way of learning.

40

(hand written additional note) Began to use both white and black keys.

Jackie - Informal discussion after presentation as part of group discussion with other students and HT

Paula I was thinking you are used to hearing things in the ordinary world. When you're kind of thinking about music that you've already heard before and the way that you hear music patterns being put together then you start thinking well that's kind of what's 'right' so then is what I'm thinking 'is that right' and you're not sure if what you're doing is going to be like that and you're not sure then.

Terri Yeah you do cos you're wanting it to sound like something well thinking it should be like you know that song or um so then 'it's not right'.

10 **Jackie** Well yeah I think that but then it still doesn't make what I'm doing any less of an actual outcome on what the music needs cos in a lesson the children might get a good outcome but not like an ordinary song.

.....

20 **Jackie** I said from the first week I didn't know much about the instruments which I didn't it was a bit like a jungle and to be honest at first I felt very uncomfortable in engaging in music and a new concept of composing a song cos the only experience I had had really was listening to music and not composing but then with all the instruments to choose and to see what constituted music I began to establish a range of notes which I tried to pull together to form short tunes and thinking which ones to choose and I was kind of experimenting using different beaters and trying notes until I was totally convinced then I started to understand a bit more of what I could use and then after a short period of time I started to talk to the others and show mine and listen to them and just really comparing what we'd done, and talking about our fears and just trying out what they'd done. There was a sharp sense that my initial fears were beginning to diminish and I found myself engaging and focussing actually on the instruments instead of what I'd been thinking before.

Terri Did you feel better then

30 **Jackie** Yeah I was feeling a little less self conscious and then I tended to match the tune to the lyrics and then I realised I wasn't progressing through the task at all since they (the words) were creating a barrier that I just couldn't get round to the tune I was trying to do it too quickly I suppose so I just put the lyrics to one side and then I just concentrated on the instruments which was better. In week two I felt a little bit more comfortable and a little bit more confident with the task and I began messing around with the instruments and I started to write down some notes and I found five notes that I began to concentrate on just being able to use them and I began to note down the conclusion and I got like just different combinations and pressing some that I liked and some that I didn't. But I was glad when I found them and you know when I was just messing about I was in a bit of a vacuum cos I wasn't sure what was good – I didn't have a way of tracking them until I concentrated on just five notes. (Plays examples of her five note tunes – these have a repeated motif of coming back to the same first two that form a falling minor third) And I found that I went onto um (plays the next set of tunes this time using two beaters) Trying to use the four going down

HT were you using two beaters then

J Yeah I was trying to use two

HT do you think that helped or hindered

50 **J** It was easier yes much easier

HT so that's a technical thing as a solution to hold on to when you give children a glockenspiel you know cos if you just give one beater you limit them,

J My inadequacies were too big cos my attempts to recreate a song you see I had this song in my head but which I was unable to create cos the sound I had in my head I couldn't do on the instrument. In looking back I would probably been more up to the task if I had put my self confidence differently to be able to say -to stop me from doing that because I could recreate this song I had in my head and I just deuced from that that I had actually set higher levels for myself to achieve than what I was actually musically capable of doing so I was expecting too much of meself.

HT That's really really important

10 **J** I just and then when I went home I used my daughters keyboard cos I put down these three tunes and I first tried to recreate the music like the keys on the glockenspiel and it sounded duff and at one point my eldest daughter came into the room and she asked us what I was doing and I said I'm trying to compose this song and she looked at us rather pathetically and said 'Oh yes mam it is good'! and I said well how can I make it better and she actually went upstairs and got us her book and said well there's like a book on how to learn to play the keyboard and that's how you can make it better and she gave us the book and I sort of laughed about it a bit but I suppose it was the way I was feeling. Didn't - it hasn't sort of damaged me confidence in doing
20 the composition I would love to finish it. I was scared to do it at first but I've learnt through doing this that you have to keep going and I've learnt not to focus on the end product and to keep evaluating as you go and think more like a child, so it is doing it in the process that you have to think about bit by bit. I would encourage the children to investigate the capabilities of the different instruments and not to expect finished music straight away -to find tunes and to develop the individuality of each child. I would have to use different strategies for the different abilities in the class and get the child's views. As I was doing it I started using the white keys and then the black keys on the keyboard and I found changing from the glockenspiel to the
30 keyboard I had to learn again and start the process again of messing about and that's something I hadn't considered. I'd have been better off if I'd sung it.

HT that's a huge issue the business of the miss match for most people in terms of what's going on in their head and what they would like to do (interruption) There's a miss match between what's going on musically in their head and what is actually your abilities in terms of the skills on any particular instrument and it's not even bound up sometimes with the abilities as you (**J**) said 'I'd have been better off if I'd sung it'. And of course singing was actually what the it is the medium of the song and when you ask people
40 to compose a song, well I gave the xylophones and glockenspiels out as a crutch for finding the tunes and I was surprised that well nobody actually went vocally to do it cos I would have done it straight away vocally and I wouldn't have touched the keyboard.....

HTyou (**J**) said your daughter went straight off and got a book that teaches you how to do that before you can make the choices which isn't true.

J she actually said to us no no no you can't do that cos you've got to learn to do the white ones with one hand first and then you get to use two hands.

50 **HT** see how dangerous this method of teaching is

J that's what she said.

HT (laughs) isn't that interesting isn't well that is exactly what perpetuates why people end up at your ages going 'Oh my god I can't play this'..

J It is I didn't feel I could and it has taken quite a bit to allow myself to just be able to play about and think that is OK for someone of my age

Terri Yeah cos you feel you should be able to at our age and because we can't you think I can't do any of it.

J It does take time to let go though and I have begun to value what I've done

HT That begins to talk about time scale so now let's image that this project I started you off on wasn't a four week project well it's actually a three week project because the fourth week was presenting but that it went on all year OK and obviously the nature of it would change as you went through and you learnt more skills on the various instruments you'd get more confidence about singing that timescale has a huge factor and of course you haven't got the children for four small lessons you've got them for a whole year. How much actual contact time were you having to have got as far as you as you've got I actually think it is phenomenal progress if you actually think about how many hours that you actually spent engaged in actually doing the doodling. And even if you had two hours with me you didn't spend the whole two hours doing that did you do you see what I mean.

J No we didn't cos we were talking about it and we recorded it and even when we were playing the recording back it was difficult cos I still couldn't identify the notes. And the time flies by. I tried like the theme to Eastenders cos I can't think about it when I am just listening to it but finding the notes on the keyboard is very difficult. You have to keep trying and you get there but it takes time.

HT After a year you would be able to do it. It's having access to regularly being able to play. Lack of access is part of the problem the more you do it and you say the time flies by and this is the important thing the more that you do it and you can get through those barriers and I think -Did you have barriers to get through, can you identify with that sort of process of having to go through barriers. What about you **Terri** did you?

Terri Yeah it was really difficult cos I didn't want to sing and I thought we had to and the process oh dear.

HT right well we'll hear your process next

Terri I'm not going to sing

HT it's OK we just want to hear your process that you went through you don't have to sing.

HT What about you Paula do you recognise this barriers bit?

Paula Yeah it was we were trying to do it on the glocks but we all had some music and I had a background in music and I used to play the piano and a few of them had that so we all went back to what we knew and it was difficult to get away from that and just play with the sounds cos we were doing tunes we knew from before.

HT Which is a barrier so you've got several different types of barriers that you go through so what you've got to do with your learners is recognise where the barriers are. And what constitutes a barrier to you isn't the same as a barrier to Paula isn't the same as a barrier to Terri and so on you've all got different barriers you said I sang and you said I'd like to but I didn't because that was a barrier. So if you take the notion of a barrier that's really quite useful. How, what do you do to put the penny in the slot that makes that barrier go up to let you free – getting out the car park you know that sort of thing? That's really fascinating thank you Is that about it J for your processes.

J Yeah

HT I think you've got a lot there now in terms of your thinking

J I didn't feel confident but then messing about it got better

HT that's a time thing so don't stop so to all of you don't stop keep going

J I would love to be able to do it but I've got it in my head that I would love to be able to play an instrument but that is something that is going to have to

- happen when I finish university because I've got to concentrate on my course
- HT** but you do have moments don't you when if you've got the facility of the keyboard at home but also what about when you're locked in the bathroom or nobody can hear you you can sing in the shower doodles with your voices you've now got the process for which to go through and the more that you do that with your voice the more confident you will become.
- Paula**by week two we did that bit at the beginning where we had the two beaters and that kind of made it more or less what the intention was. So we sat and again we realised that we all needed two beatersand with Suzie could bang away with two beaters and she found that really easy to do cos she plays the piano so she's obviously used to both hands going. I found that hard cos I just kind of hold this one (holds up the left hand and laughs) (All the others agree and laugh and demonstrate poor two hand use of beaters)
- Jackie** Yeah it is difficult but I liked using the two
- HT** Yeah you said it was easier with two beaters. Cos didn't you use them as one beater by doing that hand for those notes and that hand for those and so you were splitting one tune up into two bits then you found that easier? Is that right??
- Jackie** it wasn't harmony it was taking turns with the hands.
- HT** but you were thinking like in pianistic technique and doing harmonies so you were putting a lot of pressure on yourself.
- HT**- what are the important bits of group work?? Is it the confidence bit? Throwing the ideas about...?
- Jackie** you might put ideas in cos you on your own might not be able to get started so the group helps.
- Linda** We were all so different in our group and fortunately we had all worked together before cos we all had ideas about what we wanted to do so we could of all worked on our own but sometimes it can be scary on your own so we well
- HT** that's to do with confidence do you think? Rather than competence? ...you heard **Jackie** say she went through 'the barrier'
- Jackie**the pressure does mount when you are trying to find ideas even on those who are more confident. But you have to keep going even when the pressure mounts cos then you realise oh well actually yes there is something there even tho you know it's not the best you know it is something I can present at the end.
- HT** There are more musicians in the world who don't read music than there are who read music, people who have made their entire life and career out of being musicians. So what is it? is it because we said like school music. If I said right you're in a rock band or you are going off to be a Kyle Minogue etc would you say she's musical?
- (**Jackie and Paula** pull faces and laugh)
- HT** (laughs) OK that's about taste
- Jackie** well yes she is cos she sings and dances to the beat but it's pop not proper music.....
- Jackie** I enjoy listening to music - I love my CDs and I get very emotional with it -that's me being well expressing my thoughts so I am sort of musical in that way.
- HT** you can't respond to music in that way if you are not musical.
- Jackie** me partner he loves it and gets very emotional as well - he lives off it. But for me actually reproducing it well that's hard and I didn't have the

opportunities as a kid but I liked well I was pleased with this tune and playing it on the keyboard.

Jackie - Interview before year two block placement

HT Thanks again for letting me talk to you so you're coming up to your next block

J I'm in a split 3 / 4 class (7-9yrs) this time and it's a bit scary with the older ones but it'll be really good experience. I'm not sure how much music I'll be doing they've this teacher who comes in and they were saying well they thought I'd be pleased cos I wouldn't have to do it.

10 **HT** This is something that comes up over and over. What you can try is ask if you can say as I'm training I would be grateful you know the sort of thing it would be really good if I could try out that sort of thing but if they say no to a full class then the other things to try are the usual fitting music in in the gaps you know the register, lining up before dinner those sorts of times, tidy up time and you can play CDs when they come in and go out beginning and endings of days that sort of thing. Sorry this wasn't meant to be a tutorial (laughs) go on

J (laughs) yes I'd been getting out my notes of those fill in activities so it'll probably be that type I'll see if I can get them to let me

HT let me know how you get on

J yeah

20 **HT** Now as we've been working together and you've been talking about wanting to play an instrument. You've said you hadn't played an instrument before then...?

J I know the trumpet

HT I thought I'd heard it right do you want to tell me or....?

J You see I wasn't going to let on to anyone about this it's (pause) I'm getting angry just thinking about it.

HT You don't have to say anything if you'd rather not...

J No cos I will cos I've been listening to the others and you've said about teachers that you had trouble with and well no-ones gonna know who it is so

HT this is in confidence so if you don't want me to use it I won't

30 **J** No it's OK no you can it's right well the only thing to say is he was evil... that sounds terrible but it's true. Ever since I was little I wanted to play the piano or something like a guitar (pause) I had a grandad who could pick out a tune on the guitar that was when I couldn't have been more than five or six maybees younger umm so when we got to the secondary school you had to be tested well as they all thought I was rubbish I s'pect they thought she'll fail well I did this test and they never did tell us how I did so I was determined I wasn't letting them stop me so I asked to play the guitar I didn't say piano cos it wasn't for piano lessons this test so - they had this trumpet it was all bashed. I don't think anybody wanted it. I didn't Ummm....

40 (Long pause)

HT you don't have to go on

J No its OK ...what happened was I was forced to play the trumpet because they didn't have a guitar by this stage I'd sort of set my heart on playing the guitar the guitars had all gone to the best kids teachers' pets so then Mr*** was just evil shouting everytime I got a wrong note and he'd come right up in your face and shout right up here (indicates with hand to nose) I dreaded it and this went on for well it seemed like forever but it can only have been a few weeks cos me mam saw what state I was in and so I stopped and I don't have what it takes in music....there I've said it and you can stick that up the front if you like cos it shouldn't happen to anyone and I'll tell you what you never forget that feeling!

50 **HT** Thank you for telling me about that I could see it wasn't easy and you're absolutely right it shouldn't happen to anyone the Mr **** of this world should not be allowed near children. Don't let him win though because you are able

to do music and you have already had success teaching the three bears and
singing with your littlun. So - oh you look exhausted we'll stop we'll talk
again after block - enjoy it with the children and if you need help you know
where I am.

**Jackie – Extracts from year two assessed block school placement report
Year 3/ 4 mixed class of 30+ Grade 68%**

Teacher's overall comment:

Overall Jackie had a very successful second year placement. Subject knowledge and application of the core and foundations subjects was good. Jackie's planning and teaching was effective and she collaborated well with the school staff and parental help. She maintained good standards of behaviour and work and developed a good relationship with pupils. Jackie was able to act on advice given and worked with good independence. A very good student and we wish her all the very best for the future.

10

Foundation subjects:

(No comments on music)

Adapted PE lessons very well to suit KS2 organisation. Also had good ideas for dance – movement activities.

Targets:

20

Develop more strategies for getting pupils' attention more quickly. (eg 'bell' activities, tone of voice etc)

Continue to develop subject knowledge particularly if teaching older / more able pupils.

English assessment, gain more confidence in subject knowledge when marking/assessing pupils' work.

Jackie – Informal Interview after second year block placement

HT Good to see you again and pretty impressive I see from the (placement) report well done you!!

J I really enjoyed it, the teacher I was really lucky with her we got on from day one

HT that's good it makes it feel a lot more comfortable working if you get on – you said before you went in you were a bit apprehensive about teaching the split three / four class?

10 **J** yeah it was cos they were the older ones and then you've got this big range 7 to 9 the development well across that you've got a big ability range so it was the differentiation I was worried about but the teacher she was really helpful gave me all the plans and the assessment bits I needed so I got the idea of where they all were ...What the problem was to start with was I thought I had to teach 90% of the time I didn't think I would cope because of the 3 / 4 split but I enjoyed every minute. The other thing was I hadn't done a full literacy or numeracy lesson so with the age range I was thinking I don't think I can do this but the teacher she was excellent. Gave loads of 'constructive' criticism not just that's wrong and that's wrong but you could try doing this and this and this you know helpful things

HT doable things yes

20 **J** and she gave me full control of the class she trusted me even allowed to do the register so I didn't feel like a student in there more an equal well you know I'm not saying I was equal but

HT no I know equal as professionals - that's important so you said before you went in about there being a music person who came in and did the lessons? So did so what happened?

J Yes well she did they went off to do singing and listening but I did what you said and you know the - I need to try having a go – it worked cos Mrs*** (class teacher) said on the Friday afternoon there was a space for more free choice things and finishing off so I could use that time.

30 **HT** Friday afternoon!! Yes well better to have that than no space

J Yeah arts pushed to the edge

HT Don't get me started on that cos we'll be here all day..so what did you do and how did it go?

J I thought I'm going to try the song composing and that's what I did.

HT you know I read the report and I thought -Oh she didn't get to do any music cos there's nothing in there about your music.

40 **J** No well she said it was me trying out so it wasn't part of what she was going to assess but anyway she didn't come in on any of the music lessons she was the literacy coordinator and she was getting round to check up on the work across the Key stages so with me in looking after the class she could do that.

HT Well I suppose in a way it was good not to have that pressure and you could try it out just you and the children.

J Yeah that was good you know I wouldn't have done the composing with them if we hadn't of done it I thought I know how this works well what really worked was the how many ways can you play these three notes. I did it in the groups trying out like we did before I let them try on their own

HT did you have a sound corner for them to follow up trying ideas

50 **J** Yes I did photos of them playing and they wrote their note sequences on paper – I did this box of blank bits of paper and they stuck them up with blue tack so they tried it with the chime bars and they could try the ones on the board.

HT that seems to have worked really well how did you feel about it?

- J** umm I thought that I underestimated what they could come up with and they were really good with the ideas umm I thought that I knew what the process was like and that was you know if I hadn't have tried it myself I would have panicked when they were doing the random stuff at the start but it was that- no they need time you've got to give time they can't do it well we all couldn't do it straight away so I think that was how you said how did I feel about it yes it felt good I mean the end products weren't masterpieces but they were their's. And that's the other thing it was their's and I didn't panic when some couldn't work in the group cos we'd gone on our own then together and you know. Oh and the 2 beaters well that's OK if the school has enough beaters but in the groups they got to share it out and they used 2 beaters in the sound corner. The teacher was good about that cos it gets a bit noisy but we moved them into the messy area which was a bit away sometimes and that worked.
- HT** So it seems to me you've had a good experience of trying out composition and with the older children
- J** Yes it was
- HT** so are you feeling that you are becoming more musical now with all this success?
- J** (Laughs) I knew you were going to ask that I'm getting better and I think umm I think with the kids I'm going to be OK I mean I'm going to work with the little ones so I'm not so worried about all the theory and that stuff.
- HT** so??
- J** Don't look at me like that - doing that composing has changed the way I see it now but and I haven't learnt to play anything yet and it wont be the trumpet !!!
- HT** I haven't mentioned that
- J** don't now see every time I think about it I get ooooo leave it alone!!! shouldn't have said it
- HT** are you OK do you want to stop you
- J** No umm I'm fine right what was I talking about
- HT** (checking notes) you were saying you're going to teach the little ones and learn to play an instrument and the composing has changed your thinking
- J** yeah I'm going to learn but it'll have to be after uni but well in the school they all said we leave it (music) to the expert and they did I...- none of them did music so I was a bit of a rarity. Some were saying to us 'oh you're doing music so are you specialising in it' I said no maths, you could see them looking - is she quite right in the head. Oh one said yes 'maths and music go together' but I told them I wasn't musical but I just wanted to have a go from things we'd done at uni I think they thought poor thing she'll learn.
- HT** So that school have the 'music is different' approach and they do it through the specialist do you know what she did -did she talk to you so you could follow up with the singing?
- J** (laughs) no it was - she was over there and we were over here -umm she did some complicated songs you know parts and things so even if she'd told us well I couldn't do that with them and she did it with the piano you couldn't do it without the piano - I don't think.
- HT** well actually
- J** OK you can - I can't
- HT** well no that's not what I meant it's just well I'll show you all how to do that type of part singing really easily without the piano and what you'll all be able to do. So I'll have one more go -do you think you're musical now?

J I have to say no cos it's still all the subject knowledge but I can do music with children I can do that I know to give them time and you know the process and the things we do here you know they do work
HT good they are all tried and tested so thanks very much can you check this through when I've typed it up
J yeah

HT Observation/discussions on year two serial placement of Jackie and Claire

Claire and Jackie in a year one class –topic animals

Children in 5 groups with xylophones, glockenspiels, chime bars, and metallophones.

10 Jackie and Claire working with different groups –Jackie overseeing 3 groups and Claire 2 groups. Task to find tune for the picture of the animal on their group table. Claire seems more relaxed than Jackie. Jackie is allowing the children space to practice and watching closely but not interfering. Claire is suggesting changes but I don't think the boys want to play the scale like that. I worked with one group who seemed to be struggling. They had the idea of the kangaroo but weren't sure about the jumping because the bars were jumping off the frame. We talked about the notes jumping by using the gaps like a staircase but not having to 'jump' the notes physically. They got the hang of this and came up with several intervals for the kangaroo to jump up and down.

20 Jackie is suggesting ways of changing the dynamics and tempo to fit with what children are suggesting. Claire's listening more the group doing the fish are using glissandos for the water Claire seems delighted with the outcome looks over to me and Jackie for approval/showing. Jackie acknowledges and is supportive to Claire. Jackie leads the 'showing of work in progress' and has good questioning she has asked the children to listen for how the music starts, good focussing, she's getting them to say what animal and why it sounds like the animal, she's asking the composers how they decided on the tune and way they are playing the elephant piece using voice and upward glissando for the elephants roar is really good.

30 Claire comments on use of voice and pleased with her intervention looks to see if I noticed. The kangaroo group have a jumping upward sequence using 4ths which is effective and they are clearly proud of it. They need to practice to get the jumps at the same time. Jackie got the bear group to talk about how they used the metallophone for the bear climbing the tree – they used ascending two beater jumps and then glissando for the bear sliding down – it was like pooh bear going after honey Claire said. (Jackie and Claire had demonstrated glissandos and taking notes for a walk at the start of the lesson). All the groups had a glissando except the kangaroo group. The tiger group had a quick back and forth glissando for the roar of the tiger and Claire had got them to do a slow stalking step by step up the scale. Claire leads the singing of the Noah's ark song and Jackie joins in enthusiastically, Claire has a good voice and has started them into the song very clearly. She's keeping the pace up not too much talking.

40 (Had to stop teacher asking them to do notation this week before they had time to compose and show work in progress – said this could be something she followed up and I would make sure students knew how to follow up this)

50 Both Claire and Jackie seemed uncomfortable with the teacher who is music co-ordinator. They both told me she wanted the children to notate their tunes and they were pleased I had got the teacher to delay this element and do it another time. Claire was comfortable with the art in the topic and she had got the children to do printing on the masks for the animals. Jackie was happy to act as assistant in the art but she was leading on the composition and seemed freer than Claire. Jackie was nervous when I went into the room so I decided to start working with a group and observe from there to take the pressure off. They relaxed quite quickly Claire watched Jackie in the way

she was intervening in the groups to move them on. Jackie has got the idea of the process. But it was the other way round when they did the singing. Jackie was OK with helping in the counting in the song but it was Claire with her vocal security that lead the singing. Claire was in her element with the singing and she has a good idea about developing the singing into a more polished performance. She got the children to stand up and sing so they could move as they sang. Jackie was fine joining in but let Claire start each time. Jackie looked at me a few times as if she was checking I wasn't judging her for not starting the singing. There was a lot of reassuring eye contact between these two students and pleasure at the children's efforts. When the teacher came back we had a discussion. The teacher said again 'well you've got to get them reading as well as playing other wise they can't progress in music so the sooner they learn the better'

10 I asked her about her music policy she said that the children didn't have a very wide listening so she needed to get them to listen to the best sort of music and then she listed 'classical' pieces. Students were listening and I could see they were feeling a bit out of their depth. Teacher mentioned she was a specialist and talked to me as specialist to specialist. She told us she had to do the singing in the hall with each Key Stage because she was the only one who played the piano. Students were making eye contact with one another. The teacher had a favourite piece that she played for her grade 8 piano a Rachmaninov piece that she said the children liked her to play. She was telling the students that it was our duty to bring the wonderful world of music to the children. The students were listening to this and they seemed to be shrinking in confidence.

20

Jackie notes from her discussion of her year two serial placement experience

- 10 I was in a year 1 class with Claire and that worked well. The topic was animals so we decided to do Noah's Ark and the teacher was the music co-ordinator and she wanted us to compose with them. I'd done composing on block and so I felt OK about it but I think Claire she'd done lots of music but she hadn't done the composing using melody. We had carnival of the animals and Peter and Wolf and they liked the story. I think in the first week we spent too much time on the story before we got into the music and then Claire wasn't sure about them practicing for too long but I said you have to give them time and it does work giving them time cos when you watch they are trying out and experimenting like we had to when we did our composition. We showed them ways of sliding up and down the bars to make different effects and we showed them some ways to take a note for a walk one by one, jumping over, staying on the same note up and back and so on then I'd done a different animal for each table. Getting all the tuned instruments was a bit difficult but with the boxes of chime bars there were enough so each table had three instruments to share.
- 20 I think the teacher would have been pushing them on because she wanted them to write their tunes down she thought that was important. You talked to her and then we didn't have to do it this time but she didn't like it really. I got really nervous when I knew you (HT) were coming in - half of us said don't be daft because we knew you weren't assessing but even so you know how to do all of this and I thought she'll think we're messing this up. But seeing you getting in there with the groups that helped us and I was listening to what you were saying to them and that helped because I had been asking them some of the same things but I thought you were using the two words like you said change the dynamics /make it louder or softer sorry quieter so then the kids know dynamics is louder/quieter I thought that was good.
- 30 Claire was excellent because she could do the singing with them and I could join in but I didn't have to start it off or worry about keeping it going. The boy that I was really pleased with was the one doing the elephants and he had the bass xylophone with his friends and they had this repeating notes backwards and forwards but slowly for the elephants walking and then he did the noise with his voice and sliding up the bars at the same time for the elephant's noise it was really good. They got the idea of a little tune to fit the characters of the animals. Claire's masks she did with them were brilliant and they had been moving around being the animals before you came so that helped. The thing is this class are used to playing the instruments so there wasn't that novelty factor so you could get on with the tunes. I thought
- 40 it went really well.

Serial placement report year two
Claire/Jackie Year One class Topic Animals
Teacher Comments

10

Both students really well prepared and plans were appropriate. Very professional approach to the placement and their file was set out with the correct sections as in the guidance booklet. Claire was confident with the art teaching. Jackie helped with the printing. Both had good questioning techniques with the children. The organisation was overall fine - see below. The art planning- the printing with the masks was excellent. The composition task with an animal for each table worked well but the children were not asked to notate their tunes. The singing was pitched at the right level although it could be a bit higher to match in with their natural vocal pitch for this age.

Areas of Strength

The printing was a clear strength and the children got a lot out of this. The singing was good and the organisation and planning were good.

20

Targets for Future Development

The introduction story was too long keeping children on the carpet they were starting to shuffle. Instructions should be broken down into smaller parts. Clearing up for the art materials needs time factored in. Music development and progression need to be planned more carefully so the children have time to notate their tunes. This is how the children will progress.

Jackie – End of year two audit

Yearly Learning Outcomes for Primary Education Music Specialist

Trainees

Year Two

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a wide range of sound media, including ICT, voice and as appropriate their own instrument; *Agree sound media, agree ICT, tried singing on placements, ICT cameras, tapes, one computer programme in university not in school, Do not play own instrument.*
- specifically developed skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *agree on composition with tuned percussion.*
- 10 ▪ used the musical elements as stated in the N.C. for music to develop their own compositions and to develop integrated ways in which these could be used with children; *Agree*
- developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions started to explore the integrated nature of these for developing musical learning; *Agree except need extended time on improvisation.*
- developed increasing knowledge about a range of composers and their related genre through their research for their own compositions; *Not for own composition but did Peter and the Wolf and Carnival of Animals on placement.*
- 20 ▪ developed their ability to use source materials to support their own subject knowledge development; *Agree*
- begun to develop their abilities to reflect upon, evaluate and appraise their own and other's musical work. *Agree for my own and started with children, not with other's*

Music pedagogy

From the work in the University and in school they will have:

- increased their understanding of music education and various approaches; *Agree*
- 30 ▪ a clear understanding of the N.C. for music and other relevant documentation; *Agree*
- developed their abilities in the processes of interpreting the N.C. for music to a variety of classroom situations; *Agree*
- developed their understanding of the integrated nature of programme of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this; *Agree*
- planned, organised and managed music in the primary classroom for the whole class; *Agree*
- 40 ▪ started the monitoring, assessing, recording, reporting and progression of music in the primary classroom for their class on block placement; *Just started on serial placement*
- devised and trialled assessment and observation schedules in school contexts; *Just started on serial placement*
- increasingly developed their abilities of applying their subject knowledge to work with children. *Agree*

Subject leader and curriculum co-ordinator roles

- 50 Trainees will be increasingly aware, from their serial and block placements and the work in the University, of:

- subject leaders and curriculum co-ordinators' roles; *Agree* a range of documentation and related issues from the schools in terms of planning and schemes of work in music; *Agree*
 - issues relating to professional development from the INSET with the year three trainees; *Agree*
Through the assessed presentation, of their development of skills in the media, they will have:
 - increased their abilities of disseminating ideas to a range of audiences; *Agree did presentation of process*
 - 10 ▪ developed materials to support a formal presentation. *Agree*
- Philosophy of music education**
They will have continued to develop, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their:
- views of the type of musician and music teacher they wish to be; *Agree*
 - the differences in approaches to teaching music based on musical beliefs; *Just started*
 - 20 ▪ understandings of the underlying philosophy in the National Curriculum documentation; *Disagree need to find this out*
 - analysis of the philosophies underpinning schools' documentation and approaches from the serial placement information. *Just started on serial placement*
- Personal and professional profiling**
They will have developed their skills in:
- analysing their strengths and weaknesses in the areas stated above; *Agree*
 - 30 ▪ devising action plans for future development; *Agree*
 - producing needs analysis documentation for a specific purpose (INSET by Year Three trainees); *Agree*
 - the collection of evidence to support the analysis of strengths and weaknesses; *Agree*
 - understanding some procedures for deciding how and where to access support for their future development plans. *Agree*

YEAR THREE

Jackie- Informal Interview at start of year three

HT Right thanks for coming again and did you have a good break?

J Yeah we managed a holiday altogether a bit of a first so the girls are happy and me mam came with us.

HT Lovely you need that cos I hate to say it but this year gets a bit more pressured.

J I know we've had a session with ****(year three tutor)

HT Ok so you did well you and Claire on that serial placement I thought you seemed pretty confident handling the questioning

J For the animal ?

10 **HT** yeah for the compositions – I was impressed with the way you led the showing of 'work in progress' you were really letting them talk about their work.

J I'm quite comfortable with that now I feel through doing it twice now and here I feel it's coming together.

HT Good I was looking at your audit and you seem to be quite positive again down most of the things?

J Yeah I feel I've come a long way and my confidence is really up now.

HT You seem to be clear about the type of teacher you want to be?

20 **J** Yeah You've got to get them doing the music and then it's important they are having fun and I think that comes when they are doing their own music - Claire and me - we were saying that cos we'd tried doing our own music which alright we were all scared to start but the important bit is that that music was our own effort OK it's not Mozart but it was – we had to struggle for it –it makes it more important more personal and my daughter she's been interested in what I've been trying and it's given me and her a way into the keyboard for her cos before she did it from the book and her lessons and I was –I wasn't part of that. She thought I was pathetic to start with but now you know she's started trying to find her tunes and not so much using the book all the time and she says to us 'mam listen to this 'I made this one up" .
30 (Looks really pleased)

HT I think that's wonderful so you can now start to learn the keyboard with her and she is learning how to experiment from you.

J Yeap

HT OK so what about the type of musician you are then coming back to this (points to audit)?

40 **J** Yes I'm lots better than I was I'm doing more singing I think working with Claire was great cos she's so confident singing and it's infectious and I've been doing it (vocalising) more and more. Well I've always sung along in the car I put the CD on and off I go no-one can hear and –but I'm OK with the children now I think I can get started if I can get them joining in quickly – if they don't come in I dry up (laughs) you feel a bit of a fool but yeah I think the big thing still is not playing an instrument and reading music. That's what'll hold be back.

HT Hold you back in what way?

J Well I can't ever say I'm musical can I if I don't play an instrument it's what musical people do. You do, Paula, Ellen, Claire, Ben you know you all play and I haven't learnt yet – see I say yet so one day.

HT What about the keyboard you're doing that with your daughter?

50 **J** You can't count that cos it's just messing around at the moment I'm not doing proper lessons - I'm not learning proper pieces.

HT OK so this word proper keeps coming up with all of you so what do you think are proper lessons and proper pieces?

10

J Well my daughter's having lessons with this woman and she's learning the theory and how to read music so I'd have to do that – and I'm going to when I leave uni I've promised myself ...

HT and the proper pieces?

J umm getting it to sound like pieces that people know - songs and It could be you know Mozart and I don't know the names but it could be songs from the shows or I don't know now you put it like that – really it's music that sounds like proper music you have on CDs that sort of thing.

HT OK (both laugh) so Jackie isn't musical yet but she might be in the future once you can play keyboard and proper music?

J yeap that's it.

HT but while we're waiting for this time you're going to do music with the children and

J Oh yeah of course no I think I've really got that developing (pause)

HT Was there anything else?

J No I think that's it

HT OK thanks again and can you check you know the usual if you've got time

J Yeah fine.

**Jackie - Observations/discussions/field notes of mini project year three
(worked with Paula and Terri)**

- 10 Jackie and Paula have decided to work together looking through scores Jackie is enthusiastic about trying this out, Paula looking bit unsure, Jackie jollying her along. Jackie likes the scientific looking score with four sections, also likes Skyscape. Paula doesn't seem to have a favourite, Paula –to me 'I'm having trouble thinking about this as a music score' I suggest it's just a different system but it's just got to be decoded like any system. Paula 'is there a right answer' she wants to know if it sounds in a certain way? I tell them both it is different with every performance cos it depends on what instruments performers choose, speed they choose etc. Jackie 'so it's like the graphic scores the children do?' I confirm this. Jackie now sure what she's going to do.
- 20 Terri is on her own and looking very lost again. I suggest she works with Paula and Jackie or with Dawn and Rebecca - Paula is quick to get Terri to work with her and Jackie – Terri seems OK with this but she is very nervous about trying this. I have a word with Terri and say she does not have to present at the end and could do something different. This seems to help.
- 30 Jackie has persuaded the other two that the Skyscape is the one to go for, been checking around the room had a chat with M and E. Paula has been looking at the lines underneath the shapes and the lengthwise line. She's suggested to the others that they choose different pitches for the line, Paula goes to piano, Jackie in deep conversation with Terri about instruments at the trolley Jackie just picking different ones up to try sounds, Jackie getting Terri to help with sorting and categorising untuned percussion. Terri is fine when directed to do something –she's listening carefully and trying out different types, metal, wood, plastic etc. Paula is trying different types of scales on the piano, chromatic, minor, major, I suggest modes, pentatonic and show her book with North Indian Classical raga say she can invent her own scale.
- 40 Jackie and Terri have several different untuned percussion in different sets. Terri explains to Paula thinking behind the choices, Paula shows Jackie and Terri the scales, Terri starting to feel insecure again looks at me – I suggest that Jackie and Terri don't need to know the theory behind Paula's ideas but close eyes and listen to the different tunes Paula is getting and decide what they like.
- 50 Terri still engaged and Jackie being very supportive to her - Jackie's enthusiasm is helping the other two. Paula has notated her tunes Terri explains that they like a particular one and Terri felt closing eyes was a good idea to focus just on the sound. She/Paula used that with children on serial placement. (One they like is based on Dorian mode) I suggest that Terri and Jackie make a list of the sets of instruments they've got + notes of how they're playing them Terri panics and thinks I mean musical notes – I say you're English specialist write in prose! Terri's relieved. Jackie talking about trying sounds with the sets being each of the different shapes.
- Paula says they've been talking about this in the week and decided it's got a story. (P and T are English specialists) Terri thinks it's like a picture of rain on a window, Jackie says this idea has made them focus on the type of sounds. Paula's scale is a drip going down the window and the others are doing the dots and shapes either side of the drip.

Jackie getting them to work out speed and how they'll play the shapes in the order. Terri taking left side of line and Jackie right side. Bit of tension cos Paula keeps playing too quickly Terri finding getting to the different instruments in time difficult. Jackie keeping the peace.

I suggest that the drip can happen several times while the shapes happen more slowly. Jackie thinks this is a good solution.

10 Paula is trying the tune in sections and repeating each section for each of the shapes in that section. Terri really engaged and working hard to get the sounds in the right order she has them set out with chair turned on side to hang things on the legs.

Jackie is directing this piece - has it mapped out on the big sugar paper with each shape enlarged to write out instrument names and directions in. Terri says it's easier when she can use words not (musical) notes. Jackie getting them to rehearse and counting to keep Paula slow enough. Terri knows which number she comes in -concentrating really hard.

Jackie – Discussion of process with Paula and Terri

10 P and I started and I knew she was finding it hard to work out how to deal with these scores. I felt confident because it was like the graphic scores we did in year one. The pond one was a story so that gave us the idea after the first week of the story. T joined us before we'd decided on which score. T was panicking again she thought another presentation coming up and that's not for her. Once you said she didn't have to present she was OK. I gave her the job of sorting sounds. Paula was OK on the piano once we had the skyscape. I liked that one straight away but Paula wasn't sure and Terri didn't want to join it at that point. I liked the idea of solving the puzzle it's just like code breaking and that's my home territory in maths, patterns, sequences, shapes all that. The other two their's is putting a story to it. Terri had the idea of the rain down the window I think and then it was easy to get the raining feel so the shapes were different types of rain with Paula's drip chasing down the window. She was doing it too fast and T was getting in a state so I thought best way was if I was the conductor. I think we got a good piece and it was from the score so it was solving the composer's code. The other's liked it when we did it and Terri stayed to listen and she didn't have to play.

Jackie – Informal interview prior to final assessed block placement year three

HT Thanks for this so we're nearly at the end of the course and you'll be a fully fledged teacher before we know it.

J Umm I never thought I'd get here, I've wanted to do this for so long and yeah the finish line's coming close

HT Do you know who you're teaching this time?

J It's a bit complicated – the school has a unit and so there are children joining the class with hearing problems. They have a support teacher comes in the class with them but I haven't done this before.

HT what age are they?

10 **J** well that's part of the complication I think it's mostly a year 4 class but then they have sets they stream them for the Literacy and Numeracy so that means one groups lower ability and the other is higher ability but from years 3 and 4.

HT Have you visited yet?

J No I couldn't go the day we were supposed to cos my daughter was ill but they were very good about it and I'm going tomorrow.

HT So it's no good asking about the planning

J No I don't know what topics or anything so

HT Will you try to teach some music?

20 **J** Oh yes I want to do more work I think the solving the scores is a really good one to try and year 4 I think they'll like that and I want to try out a bit of singing I've been practicing up some of the standard types of songs with Claire so well it depends what their plans are but I could just ask if I can try out if well it's difficult to say without having been in.

HT OK if you want a tutorial when you know what you might be doing

J Yeah thanks I will

HT I wanted to check on how you're feeling about music and ..

30 **J** Yeah good my confidence is good particularly I'm much better with the singing now and I think learning a few more songs that I can do in school that's been a confidence thing.

HT Good and it gets better and more comfortable the more you do it Practice does make perfect.

J Well not perfect you haven't heard me on my own.

HT I did hear you with Claire and Ellen that time what three weeks ago.

J Oh yeah you did

HT and it was very good I thought you were all singing really well, you were certainly enjoying it.

J It was good fun

40 **HT** So that's singing and then you were very good when –you and Paula and Terri in the group when you did the mini project that was impressive Dorian modal rain is possibly a first.

J Will it make the top ten?

HT Perhaps not but you never know anyway what struck me was that you keep looking up to Paula and Ellen and Claire and everyone else but this time..

50 **J** It was surprising I surprised myself cos I thought oh recreating here we go I'll have to learn the notes this time but you gave them out and everyone was going what are these. Paula didn't look happy. You know I said before but it was the maths part of me thinking the solving puzzles I've always loved doing any puzzles and that was what it was and I had Terri and Paula both scared I had to get them going so I was the expert if you can believe it.

HT I most certainly can now that must have boost your confidence

J Yeah it did and everyone liked what we did it was pretty good should boast but yeah they liked it.

HT So you know what I'm going to say do you think you might be more musical now?

J well I'm definitely – I mean I've been doing lots more music and when I started on the course – yeah I don't think I would ever thought I'd do that sort of thing so lots more confidence, lots more experience yeah I'm a bit musical now yeah I'll say that not all the way but definitely a bit musical more than I would have ever said before. Look I'm sorry but I've got to get away cos me mam's going out and

10

HT Oh I'm sorry we could have done this another time.

J No you're alright but

HT OK Thanks

Jackie – Extracts from final assessed block placement report year three

Year 4 class with Year 3 /4 set for Literacy and Numeracy – 27 children in the year 4 class. Overall grade 53%

Teacher's overall comment:

10 Jackie has a lovely manner with the children. One of her major strengths is that she always takes the time to listen to individual children and values their opinions and ideas. Over the eight weeks Jackie has developed great awareness of the children with SEN in her class (especially the Hearing Impaired children) and has adapted her teaching to support them as much as possible. Jackie has given this teaching block a great deal of her time and prioritisation will develop with experience. In the final two weeks Jackie was much more relaxed when teaching and recognised that this improved the children's learning.

Foundation subjects:

In art, Jackie draws on the children's ideas in a positive and supportive way.

20 **Professional requirements:**

Jackie is critical in her lesson evaluations, which has lead to an improvement in class organisation. Jackie is keen to improve and takes on board most suggestions made from other members of staff for how this can be done. However, Jackie will challenge critical or informative feedback if she feels that this compromises her professional beliefs and philosophies.

Targets:

30 To produce her own resources to inspire and stimulate the children.
To use ICT (particularly computers) to support and extend learning in Literacy and Numeracy.
To develop and maintain successful class management styles to promote an effective learning environment.
To understand the importance of a stimulating and positive classroom environment and the valuable role of displays (interactive and promotional).
To ensure that marking is diagnostic, that it informs pupils to enable them to improve.
To role model spoken grammar correctly.

Jackie – End of year three audit

Year Three

Yearly Learning Outcomes for Primary Education Music Specialist

Trainees

Music subject knowledge

From the work on the course and in school trainees will have:

- handled and developed their skills with a wide range of sound media, including ICT, voice and as appropriate their own instrument; *Agree with wide range of sound media and tapes/photos, more confident with voice but no experience on final block. Started on the keyboard but stopped during final block.*
- specifically developed further skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *Agree action plan for singing and keyboard development earlier in year three*
- with increasing subtlety and for a range of musical ideas, used the musical elements, as stated in the N.C. for music, to develop their own compositions and to develop integrated ways in which these could be used with children; *This was more in year two*
- further developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions further explored the integrated nature of these for developing musical learning; *Agree*
- developed an understanding of the convention of recreating and interpreting music; *Agree strongly during year three project using scores*
- further developed knowledge about a range of composers and their related genre through their research for their own compositions; *Still need to do this*
- developed their ability to use an increasingly wide range of source materials to support their own subject knowledge development; *Agree*
- developed their abilities to reflect upon, evaluate and appraise their own and other's musical work. *Agree own and other's*

Music pedagogy

From the work on the course and in school they will have:

- a well developed understanding of music education and various approaches; *Agree*
- a detailed understanding of the N.C. for music and other relevant documentation; *Agree*
- further developed their abilities in the processes of interpreting the N.C. for music and relevant documentation to a variety of classroom situations; *Agree but not on final block placement*
- developed their understanding of the integrated nature of programmes of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this across various age groups; *Agree but not on final block placement*
- planned, organised and managed music in the primary classroom for the whole class and several age groups; *Agree but not on final block placement*
- developed the skills in the monitoring, assessing, recording, reporting and progression of music in the primary classroom for a range of age groups; *Need to have much more experience of this*

- devised assessment and observation schedules in school contexts and systematically collected evidence of children's learning; *Agree on assessment placement not on final placement*
 - developed their abilities of applying their subject knowledge to work with children. *Agree*
- Subject leader and curriculum co-ordinator roles**
- Trainees will understand, from their serial and block placements and the work on the course, the issues related to:
- the subject leaders and curriculum co-ordinators' roles; *Agree*
 - the processes and procedures involved in devising documentation and policy documents for music; *Not a specialist*
 - issues relating to professional development from the INSET they gave to year two and year three peers; *Not a specialist*
- Through their regular opportunities to present their personal music learning and showing of musical compositions and skills development and the devising and implementation of INSET they will have:
- developed a range of strategies for disseminating ideas to specific audiences; *Agree*
 - developed a range of specific types of materials to support presentations in different situations and for different audiences. *Agree*
- Philosophy of music education**
- They will have developed, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their ability to articulate their:
- views of the type of musician and music teacher they wish to be; *Agree*
 - the differences in approaches to teaching music based on a range of musical beliefs; *Agree*
 - understandings of the underlying philosophy in the National Curriculum documentation and schools documentation; *Still not sure about this*
 - critical analysis of the philosophies underpinning documentation and approaches; *Some*
 - personal philosophy and key principles which underpin their music teaching. *Agree*
- Personal and professional profiling**
- They will have further developed their skills in:
- critically analysing their strengths and weaknesses in the areas stated above; *Agree*
 - devising comprehensive action plans for future development; *Agree*
 - producing needs analysis documentation for their own needs and for peers, from interviews, to devise an INSET for year three generalist and year two specialist trainees; *Not a specialist*
 - the collection and collating of a wide range of evidence to support the critical analysis of strengths and weaknesses; *Agree*
 - be able to decide how and where to access support for their future development plans and understand this process for supporting colleagues. *Agree*

Jackie – Career Entry and development profile

At this stage in my teaching career I find the most interesting and rewarding aspects of teaching to be the children and their responses. I am interested in research into how children learn and the identification of common misconceptions in the learning experiences of children. I also hold a firm conviction to the provision of equal opportunities and the education of the whole child.

10 I am interested in parental involvement in a child's education and in particular the barrier, which may arise if parents are not familiar with the new methods of calculation, introduced by the National Numeracy Strategy.

I feel it is imperative to maintain a high interest in educational research as education is constantly evolving and research from around the world may well aid to improvements in the quality and standards of experiences, which we provide our children. I also believe, through research and assignments undertaken at university that providing support and developing a child's self-esteem will empower and strengthen their academic achievements.

20 Whilst in school I have utilised research evidence, which highlights general misconceptions, particularly in the area of science. Once identified that the children did actually conform to the general misconception, class debates where undertaken and misconceptions were investigated and corrected.

I firmly believe the methods employed by the NNS build upon mental methods of calculation it is imperative the children understand these methods. (I would like to set up an information network, to inform parents either through leaflets or workshops of the methods now employed when teaching specific mathematical concepts).

30 I have excellent communication skills and have proven my ability to interact with every aspect of school life. I pride myself on my implementation of ICT within the classroom environment to enhance the learning experience and my teaching – in particular mathematics, science, history, art, geography and DT.

40 Throughout my placements I have received excellent comments on my ability to communicate and build effective relationships. I have received positive comments about the effectiveness of my teaching and during a class visit to the Hancock museum the class teacher was astounded at the retention of knowledge the children displayed on the historical topic of Egypt.

My implementation of ICT has been identified as a personal strength along with my specialist subject of mathematics.

50 I expect to further develop all areas of my teaching and subject knowledge throughout my induction period and subsequent teaching career. However I would like to concentrate in particular on developing literacy to increase my confidence when delivering the National Literacy Strategy. I would also like to maintain a high interest in the utilisation of ICT to enhance the learning experiences of children by keeping abreast of new innovations in technology.

I also need to gain experience in delivering assemblies, as I have not had the opportunity to deliver an assembly; this would be a target to firstly observe and then undertake the responsibility of delivery.

I am very interested in parental involvement in education and would value experience of being able to shadow any initiatives to enhance parental involvement within the school.

10

I would particularly like to focus on the development of my ability to deliver the literacy strategy using innovative teaching strategies to inspire the children's learning experiences, and enhance my confidence.

My initial aspirations entering teaching is to continually develop my teaching skills and maintain a high degree of awareness and understanding into the way children learn, keeping abreast of new innovations and research to develop teaching strategies; enabling me to continually enhance the learning experiences of the children in my care, however, as I have managerial experience I feel over a period of time my career may well develop firstly by taking responsibility as a subject co-ordinator and then moving onto higher responsibilities such as deputy head.

Jackie – Informal Interview after final assessed block school placement and CEDP.

HT Hi how are you?

J Well better being back here and I'm sorry I had to call you but I didn't know what to do

HT No you did the right thing and things got a bit better in the last two weeks?

J Yes your visit I don't know what you said or did but yes I had Mrs*** the parallel teacher acting as my mentor instead. I got on with her all along and so as it says I was more relaxed. It still came out in the report and the grade well thinking about it the grade was right on what I ended up being like but

10

...

HT I know I think what I said at the time you had the wonderful results and experiences in all the other placements so try to hang onto those.

J I know I can do it and in the last two weeks the whole atmosphere with the kids it was so different and I was starting to get my confidence back but I didn't go near the staff room.

HT Well obviously this makes it a bit more difficult talking about the music but

20

J basically I didn't do any this placement cos I was just keeping my head above water. Anyway she wasn't going to let me do anything Oh I did in the first week I did some counting songs in the numeracy lesson I was given the lower ability with the yr 3/ 4 split and the 3 hearing impaired children. I thought the songs would you know motivate I've done it before and we've been told here that it's a good way of livening up the lesson well I was on my own with the kids and then I s'pose she hears the singing and thought it's s'pose to be maths and well that's it – Mrs *** (Jackie's own name) you should be teaching the children **** whatever not singing. Oh I don't know

HT OK I think we'd better leave it don't let it shake your confidence because you have done so many wonderful things.

J Yeah I'll get over it but

30

HT come and see me in a couple of weeks and we'll talk through things OK, go and have some time with the girls, will you be at the ball?

J I'm not sure at the moment I'll have to see.

HT Jackie if you'd rather I didn't use this in the research I'll just get rid of it.

J No no you're fine I haven't said anything here not that's OK.

APPENDIX TEN

Michelle's Story

Data Extracts:

Initial Biography (204)

Entry Information (205)

Year one

Initial audit (206)

Serial Placement Report (207)

Extracts Assessed Block Placement Report (208)

End of Year Audit (209-210)

Extra comments from Michelle (211)

Year two

Initial Interview (212-213)

Observation/Field notes Composition project (214-215)

Presentation Composition project (216)

Discussion / Feedback Composition project (217)

Pre Placement Interview (218-220)

Extracts Assessed Block Placement Report (221)

Post Placement Interview (222-223)

Observation/ field notes Serial Placement teaching (224)

Feedback/discussion Serial Placement teaching (225-226)

Serial Placement Report (227)

Interview after Serial Placement (228)

End of Year Audit (229-230)

Year Three

Initial Interview (231-232)

Observation/Field notes Recreating project (233-234)

Michelle's notes after presentation of - Recreating project (235)

Pre Placement Interview (236-237)

Extracts Final Assessed Block Placement Report (238)

End of Year Audit (239-240)

Career Entry and Development Profile (241)

Final Interview (242-243)

MICHELLE'S STORY

Data in chronological order related to Michelle

Starting Biography

Michelle decided she wanted to be a primary school teacher while she was at comprehensive school. During her time at school she started to consider herself as creative and artistic because she loved art. She has always liked listening to music but she felt that music at school was something that she was not chosen to do. At an early age her mother had told her that she wasn't going to be any good at music. She had to try the recorder when she was in her primary school but her fingers were too thin and so she couldn't cover the holes. She said 'the sound was terrible'. From an early age she felt that the teacher was deciding that some of the children could do music and some could not. Although her musical listening tastes were wide and varied she was still one of the 'unmusical ones'. At comprehensive school she decided to join the choir and quite enjoyed singing some of the songs but again she felt there were those who could sing and those who couldn't and she was never one of the 'stars'. She had to study music up to the third year in secondary school but was very clear that to take it any further required a lot of technical skills on the key board and she said mostly she got D from the teacher. During her time in secondary school she had work experience in two primary schools supporting reading and also was a volunteer at a summer school. She enjoyed helping the children join in the dancing and said she discovered that children could easily translate music into movement and that they and she got a lot of fun out of this. She joined the degree straight from school and was keen to teach early years children (3-7 year olds) and specialise in Art.

Michelle- Information extracts from entry documents and interviews

Michelle applied straight from school. She had excellent GCSE results with two A*, three As, four Bs and one C. She had GCSEs in Art, ceramics and textiles. She did not take music. At A level she gained a B in her art and history and a C in English literature.

Michelle – Entry Reference extract

10 Michelle is a conscientious, talented and enthusiastic student who takes pride in her work. She has both creative intelligence and technical ability to use it. Michelle's drawing and colour work is of a high standard and we recognise her talent and potential. Michelle is an articulate, confident and out-going student with strongly held views and enjoys lively debate. Since she is considering a career in teaching she has taken the opportunity to be involved in reading schemes at both primary and comprehensive schools; in this she has demonstrated her reliability and commitment.

Michelle's extract from writing task for entry:

20 After taking part in schemes involving various schools my decision to become a teacher was confirmed. This was because of the job satisfaction gained when working with children and the variation of the job. As each child is an individual with different capabilities and interests it is a fulfilling job, which although often demanding is also very rewarding. I enjoy the challenge of working with children and think that I have both the motivation and ability to become a successful primary school teacher.

Michelle- Extracts from the interviewers:

30 Has a strong preference for the 3-7 age group and prefers creative subjects. She will take art as a specialism and therefore the art and music generalist route.
She is sensible, realistic and analytical. First rate in all departments and has a wise head on young shoulders.

Initial audit

Michelle Sept 2000

How do you feel about music and art?

I am very enthusiastic about art as I love this subject and am a very creative person. I think I would be a good teacher of art as I want to inspire children. Although I am reluctant about music I like the fact that the arts allow children who are less academic to achieve, and will enjoy the challenge.

10 What factors have made/do make you feel like this about music and art?

Throughout school I have loved art as it gave me the opportunity to express myself and achieve in a non- academic way. I have only had limited experience with music, but like the fact that it is a fun subject that children can enjoy. I am interested in all kinds of music, as I have varying tastes in music. I got art GCSE at A and art A level at B. I was a member of the school choir at comprehensive school.

20 What are the issues for you in teaching music and art?

That the children enjoy themselves but also gain knowledge from these subjects. From these subjects they can have a better understanding of other areas taught and they can become more enthusiastic about school on a whole. Children should be able to develop a sound foundation of knowledge in these subjects which they can develop if wished. When working with older children I discovered that they had a keen interest in all types of music and I discovered that the children were very good at translating the music into movement in dance lessons. I enjoyed this experience when working with the children as they found it a good way of expressing themselves in a personal manner. So I would like to continue this when teaching.

30 What do you think are the aspects of music and art that will either, enable you to and/or hinder you, when teaching music and art in the primary age phase?

Children who have difficulty with subjects such as maths or English may have a flare for these subjects and develop an ability and interest in the arts. The type of work with paints and instruments appeal to children because they are often new subjects. However, limited time may be a problem and it may be harder to keep children disciplined while doing this type of subject.

Michelle – Year one Art and Music Serial Placement Report
Year 1 / 2 split class

Overall teacher comment

Michelle was supportive to her colleagues. She led the musical performance, which she narrated. The children tried their best, but I feel they weren't sure of when and how they had to play their 'piece' using their instruments.

Areas of Strength:

10

Detailed planning with clear outcomes
Well organised with resources
Supportive to children on group activities offering guidance or praising their work
Good at tidying away at the end of art.

Targets for future development:

20

Develop a range in voice, especially for instructions, story telling
Develop strategies for gaining 'whole class' attention and to wait for quiet before giving the next instruction.

Michelle year one assessed block school placement report extracts

Inner city Nursery/ Reception class (13 in nursery, 10 in reception) Grade overall 48%

Teacher's overall comment:

Michelle works well as a member of a team. She asks for advice and responds positively to criticism. She has a lovely relationship with the children.

Specialism: Talks about PE teaching

10 **Foundation subjects:** No mention of art or music

ICT: Michelle made a sounds game with animal noises for the comber and she has used a graphics programme 'paint'.

Areas of Strength:

20 Willing to take time with plans and preparation
A pleasant and patient manner with the children
Forms good relationships
Gives positive feedback to pupils
Works well as a member of a team
Responds positively to constructive criticism and seeks to improve her practice.

Targets for future development:

30 Use assessment to inform planning
Aim to be more assertive
Develop assessment skills
Make use of evaluations to support future teaching.

Michelle – End of Year One Audit

The Music Specialist Profile for those wishing to audit against this at the start of year two

Yearly Learning Outcomes for Primary Education Music Specialist

Trainees

Year One

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a range of sound media used in primary schools; *Yes*
- used the musical elements as stated in the N.C. for music in ways which could be used with children; *Yes*
- been introduced to the musical conventions and started to develop their understanding of these; *Begun to understand these.*
- developed knowledge about specific composers and their related genre; *Very early stage , begun to find out but long way to go. Enjoy this.*
- 10 ▪ an understanding of how to use source materials to support their own subject knowledge development. *Not sure about this.*

Music pedagogy

From the work in the University and in school they will have:

- been introduced to music education and the N.C. for music and other relevant documentation; *Yes*
- begun to understand the process of interpreting the N.C. for music to specific classroom situations; *Yes*
- 20 ▪ started to understand the integrated nature of programmes of study one and two in relation to the teaching of music; *Need to work on this*
- been introduced to planning, organising and managing music in the primary classroom and tried this with groups; *Yes in university sessions and on serial placement.*
- been introduced to monitoring, assessing, recording, reporting and progression of music in the primary classroom; *Don't really understand this yet.*
- an understanding of the process of applying their subject knowledge to work with children. *Yes understand the process but need to work at applying it.*

Subject leader and curriculum co-ordinator roles

Trainees will be aware, from their school placement, of:

- subject co-ordinators; *Yes started to understand this*
- some of the documentation that they produce in schools for planning and schemes of work in music. *Saw school scheme on serial placement but not really familiar with this.*

Through the presentation of their research into a composer to their peers they will have started the process of:

- 40 ▪ disseminating ideas to a range of audiences. *No*

Philosophy of music education

They will have started to consider:

- the type of musician and music teacher they wish to be; *Not really done this yet.*
- the differences between 'teacher performer' or 'teacher facilitator' philosophies. *Yes I understand the difference but no experience.*

Personal and professional profiling

They will have started:

- the processes of analysing their strengths and weaknesses in the areas stated above; *Started*
- the development of an action plan for future development. *Just starting*

Michelle's additional written statements in support of the above end of year one audit at the start of year two

Music Learning outcomes

Subject Knowledge - Strengths

10 I have handled a range of sound media through music sessions last year including triangle, xylophone, tambourine etc. I have also made use of junk instruments and feel confident using both of these in the primary classroom in a variety of ways. On my serial placement in a yr 1/ 2 class we used a range of junk and tuned instruments with the children to produce a final piece of 'The hungry caterpillar'.

I am comfortable using the music elements and feel I can alter my performance according to a musical element, such as making it louder or faster.

Subject Knowledge - Weaknesses

20 Through music lectures I have had some experience of specific composers and their related genre and find this one of the most interesting parts of music. I intend to develop this part of my subject knowledge in the future. Also I need to develop understanding of source materials.

Music Pedagogy

30 I have used the N.C. to inform my planning and feel comfortable using this. I understand the purpose of programmes of study but haven't looked at these specifically in music, so need to do so.
I have planned for music lessons both on block and serial placement and although I feel these were satisfactory I would like to review my planning.

As I have taught music in the primary school these are areas I feel I have strengths in, such as the topic chosen and the delivery of this. However, I need to address classroom management issues, as I have found that children can get rowdy and noisy and I need to develop strategies to combat this.

As my subject knowledge is rather poor I feel confident teaching Key Stage 1, but am reluctant to teach KS 2, and have not yet done this. I have met and talked to a music co-ordinator and to some extent understand this role.

YEAR TWO

Michelle - Informal interview near the beginning of year two (after the group interview about defining musical)

HT Thanks for letting me talk to you again-right so at this stage what I wanted to do I wanted to find out more about you- you know now we've started the art and music generalist part and so we had that discussion in the group about being musical so and I've been looking I see in your audit that you like a lot of different types of music and you think children should have fun in music and then ah but that you are what was the word 'reluctant' in music so tell me about where you are now with music cos that was at the start of the first year and???

10 **M** Umm where am I now well I really enjoyed the practical stuff last year and we had you and that other lady **** that was good having the two of you cos you had different ideas and I thought that was really good ...got lots of ideas and things well

HT So did that help you - you know did you feel more able to teach music?

M Umm see on the music placement I was with Ellen and we got there but well how shall I explain it it was a bit difficult keeping control but we used the ideas like your circle game and things they worked yes..and we did the musical story of the hungry caterpillar.

20 **HT** That sounded interesting. So you've started to do some positive things with the children and umm well I was watching you doing your tune you and Ellen were really into well you seemed really into your composition in the session if the concentration's anything to go by!!

M (laughs) yeah the concentration ooo it's hard getting the tune there's this well see we've got stuck trying to find a riff well really we've had a bit we can't agree on it Ellen's good on the piano- she's got an idea but we're coming down here (music room) later to practice after English so but you know I didn't think I'd get anywhere but I'm enjoying it well it might be rubbish but I think I've got a bit of something a little tune starting.

30 **HT** yes I'm looking forward to hearing about your processes it should be really interesting you're all doing things very differently and with the same starting words it's amazing I think how it takes off like that but anyway I was going to ask you um in the group discussion you were saying I know you and Ellen are friends you were saying that she was really good at the piano and you've just said that again so what about you and music

M I don't play the piano

HT No I know that I didn't mean did you play piano I was thinking more about when you were younger you said you were reluctant in music on the audit so why was that do you think?

40 **M** See that's hard I'll have to think why I said 'reluctant' I suppose well I think it goes back to the infants no well no I wasn't reluctant then I remember thinking I'm no good.

HT What in the infants?

M Well what happened was we were told we had to buy a recorder so's we could play them in like a classroom band. I remembered taking the note home and me mam getting the recorder.

HT How did you feel about that?

50 **M** I suppose see I can remember the really terrible sound and not being able to cover the holes and I remember that look from the teacher- (frowns and looks stern) – and I didn't like her anyway cos she only came in to do music and her class were the big ones – she probably taught year 4 or something but they were all big when you're that age!

- HT** So you didn't like this teacher or was it because you weren't getting on with the recorder?
- M** See if I think about it it could be that –just the recorder – I can't remember really but it was that look and you wanted to just run away. I do remember she sat at the piano and we had to sit on the hall floor – cross legged – it hurt so probably not just the recorder I didn't like her anyway well me mam thought I was no good as well but she kept putting it (the recorder) in the bag.
- 10 **HT** So you were having like aversion therapy to music remember we talked about this with the parents saying stop that noise if they bang on the saucepansanyway sorry back to the recorder
- M** Yeah it was in one of those square green boxes like in the music cupboard and brown plastic. Last year when I helped get the trolley I saw them and bump I was straight back there I could hear that sound, terrible... And I, I couldn't do it and I would leave it out of my bag on purpose and me mam would put it back like a game...but as I've said I couldn't cover the holes so this squeaking and everything came out of this thing. Ever since I know me mam thought it was a waste of money and she didn't like it but I suppose she thought – must give her a chance to learn to play – and then
- 20 **HT** So that was for the generalist route on the course???
- M** Yeah when I said I was going to do art and so the option was art and music that's what she said
- HT** So this recorder feels that it was quite a difficult way into music for you when you were little.
- M** Well I just knew they all thought I was rubbish and there's these other kids tootling away doing proper tunes and things so I was a bit of a disappointment really.
- 30 **HT** So do you think this is why you say you're not musical or ???
- M** Well it is one of the things but then at secondary school I did try and I wanted to play something like a flute but we had this test and I failed and me mam brought up the b***** recorder - sorry about the language- but
- HT** You were in the choir weren't you??
- M** Oh yes and as I said we sang madrigals well I liked history and the Tudors so in a way it was OK but madrigals when you're 13 you know but well I suppose the teacher had to do all that stuff with us cos it was what they had to teach us. I think it just makes kids switch off and I do like music but I've got a lot of different stuff I don't mind some of the lighter classical but I like rock, pop and folk really not your sort of school music you know it's
- 40 different here cos you wouldn't have got our teachers playing music like that Sarah McLaughlin and the thing is you (HT) really like that not just putting it on for our benefit.
- HT** I play you things from my own CD collection you know I've got all sorts but you know you can do the same with the children- use your CDs - you know why you bought those so you'll talk about them you'll be enthusiastic about them and that's infectious with the children they love that. Have you got to go?
- M** Yeah we've got English
- 50 **HT** Can we come back to this again??
- M** sure
- HT** Thanks

**Observation/field notes/discussions of composing project year two
Michelle (Ellen and Catherine)**

- Ellen, Michelle and Catherine working as group of 3. All got glocks and two beaters each. In back practice room.
Reading words and all quiet, body language reserved and seem unsure nervous. Michelle first to start small very tentative doodling trying three notes up, down repeating middle, repeating bottom, repeating top very tentative and looking to see others. Catherine trying on one note different ways the 1st line words/rhythm works. Each watching the other. Ellen not started to doodle at all. Asked Ellen if I could help. She didn't want help. I left them because I felt my observation at this early stage was inhibiting them.
- 10 Returned Catherine and Michelle chatting about the words Ellen not engaging with them but trying out some doodling 'taking line for a walk'. I asked how things were going.
- Ellen said 'These words – not sure I like them, I don't really get them'. I suggested they were a starting point and she/they didn't have to use them. Michelle and Catherine quite liked words Catherine felt she was getting the rhythms from them so using these as she was doodling. Michelle agreed that words were helping 'we think there's a sad feel but everything turns out OK it turns into happy'. Ellen seemed to be more insecure about just experimenting. Seems frustrated with her self and checking what the other two are doing. I suggested words only a starting point and didn't have to use them. Ellen seemed pleased that she could try other words. She seemed to have trouble experimenting on the glock. I stopped observing and did a mini session with them about how to start experimenting going back to the restricting notes and taking notes for a walk. I was trying to get them to free up and use their ears. I felt Ellen's piano training and playing from notation was holding back from just having a go with the sounds. She seemed very /too aware of the other two and the words were not working in any way as a stimulus for her. I suggested to them that they could work individually go into different spaces and try out ideas on their own with no one watching if they wanted. Ellen seemed very pleased /relieved with this. She was first to pick up the glock and move. I watched her a few minutes later and she was trying out the taking a note for a walk. She was going back to the starting note of G each time and trying G A, G B, G Bb then GGG then did the mirror image of G F, G Eb, G E and GGG. She had drawn manuscript lines and was notating this. Later she was writing some of her own words to this short phrase. She was more relaxed.
- 30
- 40 Group back together and laughing as they show their own tunes/extracts, a lot of justifying M 'it's only just a few bits not really a tune yet', E 'I like that' - copies fragment F A F D, F G G. Catherine encourages M, Ellen 'I'm not happy with this but here goes' plays her tune shows words to others, M impressed/worried with E reading tune from notation – looks at me. M talking to me 'I haven't written mine down' – (me) 'you don't have to you can use the tape if you need to remember it or write the letter names down' – C says is that OK – I reassure them that it is their experimenting and they can record the ideas however they want, E offers to write it in notation for M and C. E seems a bit more comfortable, C shows hers which M and E both like C's is following the rhythm of the first line words quite closely. E says she's having trouble working with the glock. I have suggested for next week they can use any medium they like – I told them some people are using voice, some go to piano/keyboards up to them.
- 50

Second week E is using piano –first ten minutes she’s playing through bits of pieces she knows not doing the task. Working on her own – I check she has the tunes she was developing last time to re-focus her and leave her. M and C sitting together but working individually M concentrating really hard – playing the pieces from last week – calls me over. She wanted me to show her how to get sad sounding tunes and happy sounding. I explained that the sadness could come from a variety of textures and the type of instrument chosen, the combination of tempo, dynamic variation and melody. I was loosing her – she looked worried - what she wanted was the stereotype falling minor third for sad and the rising intervals/major for happy. She was pleased with that and I left her to experiment.

10 Group together Ellen very comfortable now and back using the original words with M and C, M and C are using Xylophone. M said the sound quality was better for the sad to happy they wanted. E is directing operations from the piano. They’re trying to work out riffs to go with tune. I suggest they are trying to be too complicated and have lost sight of their main tune. Suggest that main tune is taped several times so they can use it to experiment on the riffs while tune playing on the tape.

20 Tried taping the tune but in end either E is playing on piano as M and C try ideas and then C playing it on Xylophone while E trying on piano. M has gone to try out ideas on her own. All three seem comfortable with one another this time not justifying their efforts just showing and commenting on ‘that’ll work – that’s no good’ etc.

Week three

They’ve been practicing between sessions. Have adapted original words, mapped out the tune for the first verse and chorus. E has manuscript M and C have letter names under the words on paper on the floor. C has a dots and dash system for the rhythm. M has no rhythm indication. I asked her how she remembers the rhythm M ‘Just with the words – it’s easy’. Trying to get a riff to accompany the melody. None of them singing M speaking the words as E plays tune C not vocalising at all and E saying words under her breath. M and C show the riff they have but it’s clear none of them are happy with it – riff is taking over the piece and detracting from the melody line. I suggest they are trying to be too complicated and keeping it simple might help.

30

Moved to Ellen’s riff –starting idea. Piece coming together - trying different dynamics /speeds. M can’t play riff at speed E starts M getting frustrated with herself. E slows piece down M OK C says better slower. M / C more comfortable at slower speed. E is group leader - very comfortable on piano. M/C/E listening as group –concentrating hard. E getting them to ‘rehearse’. No-one singing. I ask if they will be singing the words with the playing. M and C look a bit horrified. I told them they didn’t have to sing. E says they will try it during the week and see how it goes. I told them they can tape the piece and so don’t have to do it live or can just play tune and accompaniment as they have it now.

40

(In the presentation they all sang and played it onto a tape and used the tape rather than live performance.)

Michelle's presentation notes of her process of composing

Music Presentation

- Week 1 We were all daunted by the task and instantly became self conscious of our abilities in music and particularly so in terms of performance. Despite this a previous activity done with Helen which restricted musical notes on a Xylophone proved to reduce the intimidating nature of the instruments. Additionally new found musical terminology was discovered which can be readily applied to such a task in the classroom. We began the task using the glockenspiels one each. Primarily we worked as a group collaborating, attempting to fit a tune around the words which had been created. The lyrics themselves were adapted from the example given and changed to our requirements. Working together in the sense of composing the tune was proving slow and relatively unsuccessful. Advice aided us to experiment individually and allowed us to become more comfortable with the instruments. After experimentation we shared any breakthroughs and applied such to the composition. Once we had produced a tune and lyrics for the first verse we looked into applying a riff to add texture. The first attempt as is clear demonstrates a riff which was too unsubtle and overpowered the main part of the composition.
- Week 2 In order to make the riff more discreet we decided to use a xylophone instead. Also rather than all playing the same or similar instruments, Ellen decided she was more confident and able using the piano and we restricted ourselves to one xylophone. The transition over to the piano became significant and we progressed as a group much more effectively, boosting morale and confidence. By week two the lyrics were coming together more productively.
- Week 3 we decided that the piano would be the focus of the composition with an additional riff however we found it difficult to provide one complementary to the song. Ellen came up with one that worked. The riff is played by the xylophone. The lyrics are also applied on top of the main tune featuring two verses and a chorus. Before completing the composition we fitted the words around notes as opposed to week one when we did the opposite. Using the piano, notes were edited to sharpen the sound and the lyrics were too. We kept the tempo and the dynamics pretty consistent only allowing subtle differences due to the inexperience still present despite the three weeks work. The second verse can be noted as very similar to the first in terms of texture and general sound as was intended to be that way. The tape has a look at some editing done on the piano and the way in which we used it overall before the lyrics were applied and the composition completed.
- We kept edited out bits for another time.

Michelle (notes from discussion on process)

When we went in the back room to start I was really self conscious. I knew Ellen was good at the piano and Catherine was very creative so I thought I would be the worst in the group. When we started talking about the lyrics and what we could do they were scared too so that helped. I thought I was a bit more free than them mucking about on the glock and I liked the lyrics – the rhythm helped – I took the first line and said it over in my head. We read the lyrics to get the emotional feeling. So that gave me the sad feeling from her past but into happy but I wasn't sure how to do sad with the notes. You came in and said we could work by ourselves to get ideas and then join up to share it. Ellen didn't like the lyrics and so she did her own when you said she could. Catherine and I carried on with the lyrics mainly the first verse and the sad to happy idea it helped about the falling notes you showed us and how to do the minor intervals for the sad feeling. I sort of remembered that from school but it was better when we did that 'taking the notes for a walk' thing but with the restricted notes activity. After the first week because we were going to do a group song we had to decide if it would be Ellen's lyrics or the ones you gave us and we came back to those. You said that those lyrics were just a starting point but we could develop our own ideas and we discussed it so that was an important breakthrough and we changed and changed back - and then Ellen went onto the piano but she used my falling sad notes then going to rising happy. We all thought it sounded better on the piano so that was a significant move and Ellen said we needed a riff to put under the tune. It was for texture. Catherine and I moved to the xylophone because it was more subtle than the glock. We had a lot of trouble finding a riff the first one was overpowering but Ellen got one. We got a bit complicated – I thought we should do a more simple tune. We did a lot of changes and we had loads of ideas in the end but we had to let some go. We did what you said about keeping them in the music sketch book for another time. It wasn't as bad then because we weren't chucking them away. I think that we were all self conscious of our abilities of the performing and thought the others would be better and they would sing and play much better. I didn't have high expectations of us but despite that when we did it and everyone liked it I was very proud of what we had achieved. Brilliant and I sang it to me mam just to say see I can do music because she never thought I could. She was 'dead impressed'.

Michelle and Ellen – Transcript of interview with E and M in Year Two after initial visit to block placement school.

- E** I'm in the RC school and so the normal curriculum has gone out the window up to the Xmas for the Xmas performance and the Xmas cards and songs for the performance. It is a busy time and the teacher in my class does a job share. I haven't met the other teacher. She didn't see that it was important for me as a student to be doing art and music. She does two and half days and they do the literacy and numeracy in the morning and the rest in the afternoons. She thought it was a bad time to come in to school because it was too busy with the Xmas preparations. She was helpful and nice but not focussed on what I needed. She said to see the art co-ordinator and she was very helpful. We got on OK I didn't get to see the music co-ordinator she was in the hall practicing for the Xmas performance and doing the songs with the children – playing the piano and all that sort of stuff.
- 10 **HT** Did you get any information about what they will be doing next term because they were asked to give you this and they knew you were coming?
- E** Yes after Xmas it is a Rain topic and I will be able to do a lot for art and maybe music.
- HT** I can help you with ideas for music we will talk about it tomorrow we've got a tutorial haven't we?
- 20 **E** Yes 10.00 thanks um I thought I really needed more information about what they had already done in music. The art co-ordinator gave me the art plan for Autumn and Spring term so I can see what they've covered but I don't know in music. I heard the year ones singing and they were doing it independently...knew what they had to sing, had learnt their words and two or three were singing solos....they were practicing a lot. They were quite advanced for year one..so..it's a bit worrying. I'm in a Reception/ year one split class so the reception will be OK....
- M** Music doesn't have a very big place in the school I'm in it seems like singing only for Xmas display. The teacher said she was just fitting in music when they can.
- 30 **E** yes I thought that they were doing the singing for the Xmas performance but not for singing in its own right.
- M** They stick to the QCA schemes and they're not very imaginative and not much help in art and music.... the other subjects are more useful
- E** yes not the art and music schemes.
- HT** How do you feel about trying out art and music next term in these schools as part of your block placement.
- E** Well OK for art because I really know what I am doing
- 40 **M** yes art is fine because I can adapt to the children and if I start something that they find easy or difficult I have lots of things I can change to. Music I have things I can do but if I have to change it I can't really do that...well not there and then I have to think about it
- E** Yes it well it hasn't knocked my confidence but I felt less supported than I could have been if they hadn't been concentrating so much on the Xmas performance. I need to get all of the curriculum sorted out first – get literacy and numeracy sorted first and then do the others cos that's the way a lot of schools work and the teacher was really pushing literacy and numeracy and then said 'the rest'.... And then I'll think about music.
- M** yes it is the same for me but it's what schools want they have to have the literacy and numeracy
- 50 **HT** is it in the morning in your school as well?
- M** yes every morning literacy and numeracy.
- E** In music my priority is practical music getting the children playing the instruments, making music – they do a lot of singing but that might just be

Xmas but I thought from looking round they don't get the instruments out. I looked in the cupboard and there was this old box of instruments all dusty broken bits you know.

M Yes I want them to make music for themselves they can do it for themselves. When I was talking to the teacher I felt I had a responsibility to teach it when they asked if I would be doing music. They're doing the Tudors and want me to do music and link it in to that. I can feel better about that because I'm strong in History I did the Tudors at A level so it makes me feel more confident to fit in the music that way. The Head teacher in my school is very hands on over the music it's her subject. But my teacher isn't confident in music or art herself. She said about the music "we'll give it just 1 hour and if we find we can't fit it in then there's no lose!!"

E Mine (class teacher) is of the old school and it's just singing and she's not a bad teacher but that's where she is.

M We're doing Midsummer nights dream – I will have to re-learn this – my learning takes place first then I pass it onto the children. That's how it is with music.

HT Do you feel musical as you go into this planning for teaching music?

M and E (together very emphatically) NO!!

M I've got a broader knowledge of art as an art specialist and feel artistic but not musical because I don't have that same sort of broad knowledge to feel musical.

E I think it's because I have only a little experience of teaching music and therefore I need more experience. In year one we were both in the same class in ****(names school)

M yes Oh God!!

E Controlling the children dominated the lesson so it was not a good experience.

M but then we did the circle game you did in year one. We did that and it worked

E They enjoyed acting out to the music and I enjoyed that

M yes that was good we did the hungry caterpillar and I was narrator

E It wasn't threatening for them to do so they didn't cause a problem. The teacher at *** (name of yr one serial placement school) wasn't overly worried about the curriculum cos of the children's backgrounds she just wanted them to be happy.

M It was a learning experience for us.

HT and you can use some of those strategies on your block placement. Can I come back to why you both think you're not musical – I know we discussed this at the start of the year....?

E I think you have to be good at an instrument so it's easier for me to be artistic but I'm not musical.

M yes I say I am artistic but not musical and I can produce reasonable work in art but in music it doesn't sound well 'proper' cos in art you can do it again a bit and work on it to get it better but when that sound comes out and it is no good...

HT We talked about 'proper' before didn't we so what do you mean when you say it doesn't sound 'proper'?

M Well you hear you know on the TV/radio and when you put the CDs on that's 'proper' cos it sounds right you know the notes go together and they can play their instruments and it's right.

E yes but I think it stems from primary school where the children that could play were the musical ones and we weren't.

M My mum said why don't you do history and geography when I was coming here and had to choose cos she said at least that is academic...if you do

music you couldn't even play the recorder at infant school your fingers weren't big enough. I had really thin fingers and I couldn't block the holes so ever since then I couldn't do it.

HT How old were you?

M about five or six.

HT did you study any music at school.

M I did it up to year nine in secondary (third year of secondary school)

E same for me

M It wasn't relevant and I wasn't any good at it so I dropped it as soon as I could. It was only the ones that could already do it that the teacher took any notice of the rest of us just messed about really.

E I didn't like it

HT music generally?

E No school music and then I was learning the piano with this evil piano teacher who just made me cry all the time. I had piano lessons up until I was 15 but the piano teacher put me off playing the piano. I would have liked to go on playing the piano because I do think it is useful in school but he was so strict. He was a secondary teacher and acted like that. He got annoyed and told you off if you didn't practice enough or if you made a mistake. I ended up in tears all the time and it put me off. I did get grade three but...I didn't do GCSE you needed more I think you had to have grade five.

M The trouble is there is far too much importance put on classifying children into whether you can play or not. It always seems very technical I'm artistic but not musical.

E It needs to be made enjoyable. At GCSE you had to do all the technical stuff.

M Got marked on technical playing on keyboards in our school and I couldn't do it.

E We were given no support on composing and then got assessed on the keyboard. There was no stimulus or how to compose and we got sent into a room. We all mucked about.

M I remember we had to sit and identify instruments – listening but if you don't know the instruments – I said piano to everything! (laughs)

E My sister is musical but she has had good experiences all along. She had a lovely violin teacher and she enjoyed music so she's going on to do a music degree. Not like my experience with the piano teacher.

M In the GCSE you only got assessed on getting your fingers right on the keyboard and if you couldn't do the technical side of playing it you just got D. But music is also about knowing notes so I was not musical and couldn't do it- more artistic.

E the problem is it is taught badly in secondary school

M Yeah but it is in primary school as well. They don't do the things you have shown us you don't see them composing like we've been doing.

E Yeah **M** is right you don't see that although I don't think it is as bad in primary school. I want to get the children playing themselves

M yeah they have to make music themselves.

HT I know you have to get to *** lecture so thank you both and will you continue to keep notes on how you feel about being musical and your experiences on placement if you have time?

E&M Yes

E I'll try to remember it can get a bit chaotic on placement

M yes I'll try don't know if it'll be very good though.

HT it's your thoughts and just notes you don't have to show the notes to me but they might help when we talk about this again after the placement. Thank you for giving up your time.

Michelle –Extracts - Year two assessed block placement report

Year 5 / 6 class of 26 children in a rural area Grade 58%

Teacher's Overall Comment:

10 Michelle has spent 5 weeks teaching yr 5/ 6 children. Initially she was quite nervous which was reflected in her practise. However her confidence has grown over the placement and she is more relaxed in the classroom. She is able to reflect upon her own performance and evaluate her teaching in order to improve her teaching style. She has evaluated her planning and realised not to plan too far in advance and the need to revisit work.

Specialism: Art – Children produced good art work – Tudor Portraits.

Foundation Subjects: Music

20 When planning music lessons focus more on basic skills e.g. rhythm – clapping games etc – limit use of instruments be more in control of groups. Michelle acted upon advice after first lesson and had more focused lessons with lesson instruments.

Targets:

Evaluation – Try to comment on evaluating one element of your teaching each week i.e. resources, management, assessment etc.
Secure subject knowledge in maths – vocabulary and definition
Check your resources before all lessons – be prepared.

Michelle - Interview after year two assessed block school placement

HT Good to see you again so you did a lot better this block than in the first year so well done.

M Yeah they were yr 5/ 6 so big jump year one nursery/ reception and then top of primary.

HT Very good experience for you to do either end of the age phase but tough adapting I expect.

M The ones I really work with best are the year ones and twos I think but I like the little ones.

10 **HT** So you had the opportunity to try out some music but the reports suggests that the teacher..?

M Head teacher her subject was music so she watched me...

HT right the head teacher had a different idea about music being skills based not letting them have the instruments?

20 **M** well I think that's right she had a very formal approach and I think ...well I know they didn't do any composing and they hadn't had the instruments out before but the problem was really I didn't have proper control of them and I started out all ambitious to do composing and experimenting on the instruments so you see Mrs *** (head teacher) she well I think I would have stopped me doing instruments cos it was falling apart cos I didn't have enough control over them. I lost confidence and instead of them helping me to get it right they really didn't want me to do that type of experimenting. The lessons after that had to be clapping rhythms. I tried doing the games but really I think it wasn't enough for them they needed more difficult stuff. And I couldn't do the type of singing she (head teacher) was doing with them. My teacher she didn't think much of doing music so she didn't want me to go on with it.

30 **HT** I see so at the bottom of this is 1 you weren't fully in control before trying some composing with them that they weren't used to doing but 2 that gave head teacher and teacher opportunity to make you think it was the type of music that was wrong rather than it being about different control strategies to make it work .. is that it?

M At the time it just felt like I was rubbish at teaching music – I'm not very good but I did want to try but well it's their school and they're the ones that say what happens and I watched her teach them and they were behaving and doing the things but she was doing it from the piano so I couldn't do it like that Oh then there was the what music to do for the Tudors

HT You were going to try madrigals? Didn't you say.

40 **M** I said about that and she sort of looked at me I don't think that was what she wanted.

HT Did she suggest anything?

M yeah she said Purcell I didn't know about him – I looked it up and I found out about him but he wasn't alive in the Tudor times

HT no he was later Stuarts

M I didn't know how to say you're wrong Mrs - and I could see she thought I didn't have the subject knowledge but then the teacher didn't know either so ... I didn't do it in the end just clapping games.

50 **HT** Well you would have been better with your madrigals and someone like Orlando Gibbons and getting the children to write their own madrigal. I can talk to you about suitable music for the Tudors – I have a tape of Tudor music that has simple dances and dare I say it recorder music!

M Oh no not the recorder (pretends to faint and laughs)

HT Oh I do feel for you but don't let it get you down cos you did well on placement.

M yeah I did fine in literacy, numeracy, science, and the history project went well. I thought the art went well but I think they just thought it was OK

HT No it said the where is it umm yeah it says the children produced good portraits see that's good.

M Umm (pause)

HT you thought they were better than that?

M well yeah really I don't think they knew how to appreciate the children's **own** art work – not **polished enough** (pause)

10 **HT** I can see you're feeling a little down about the arts side of the placement but it's just one placement so let's see how it goes on serial placement? Remember all the successes you've had in your own music making and you can do it.

M Yeah I think I can but not so much with KS 2 perhaps.

HT I suppose asking you how you feel about yourself and music is...?

M (laughs) Umm well there's the difference you say I have successes and then I seem to have a lot of failures out there – she did think I was rubbish at music just that pitying look I know that you can see them thinking 'best you don't bother pet' (said in a patronising mimic). I do enjoy it making the music and it doesn't stop me listening to my own music but well (pause)..

20 **HT** I think shall we stop there..?

M yeah I'll end up being really depressed if I think about it – I did try you know – I think if I'd had control of them well.. OK

HT OK thanks but remember you did well and you're going to be a good teacher and someone who can teach music to your own class – you see.

M yeap.

Michelle (Ellen)- Field notes/ observation/ discussion during year two art and music serial placement

- Ellen and Michelle in nursery class of 21 children (13 boys and 8 girls) Topic ourselves
- Have music corner set up Hand prints, words parts of hands and hand actions/ have photos of children making hand sounds stuck to wall.
- Ellen and Michelle working with different children Ellen with group trying out hands sounds, singing 'clap your hands everyone together'- singing really quietly with children (1 girl 4 boys) children trying out rubbing, clicking banging fists, flicking nails Ellen lovely manner with them checking they can all copy each ones sounds, laughing with them, purposely getting confused with her sounds making boy X show her how to do it – excellent 'child as expert'
- Michelle in sound corner helping girl W try the different sounds from the combination of words on the display (rubbing nails, flicking palms etc) M checks to see if I'm watching –is slightly embarrassed but seems pleased with girl they both do rubbing nails slowly fast slowly fast in game. Both laughing others joining in has group of four round her now. M moving photos into three sound pattern clapping, banging fists rubbing nails helping them to try sounds – girl W moves one of the photos M goes to put it back looks at me – decides to leave girl W to decide order. M mimes to me should she step back I nod she moves away girl w directing group boy C leaves others do sounds with W. M pleased/ proud of them. Goes to art corner.
- Ellen has group of 8 together in shared space singing Head and Shoulders. She's leading singing confidently teaching assistant in with them singing. Ellen changing speed - slowing/ speeding up -children confident with her – having fun with different game to well known song. She's looked at me a couple of times to check but is confident. M and E making eye contact to support one another.
- Michelle helping boy Y (Jake) on carpet with his photos of sounds he has eight big photos (all him) spread out girl T getting in the way and trying to change his photos boy Y getting cross Michelle sorting it out Takes girl T off to find her photos and set her up on table. Teacher comes to help out with Girl T. M returns to boy Y she acts as audience to his performance he's trying to click but can't get the sound concentrating really hard. M offers to do the clicking sound so he can play the sequence boy Y pleased does piece and conducts M in when her turn. Both clap one another. M and E discuss quickly – going to get him to show the class. Ellen and M bring class together- M leads on boy Y showing E gets all the children to try doing the first 3 sounds of boy Ys piece. Boy Y's confidence very high. E suggests her group show class the Head and Shoulders slowing/speeding up slowing. M sorts out audience and E lines group up to perform – E counts them and and sings with them. E gets them to bow at the end. Good audience/performance work. E and M get all children in big circle round outside of tables. E says going to show Mrs T (me) how they can do one finger one thumb keep moving (did it last week.). M and E singing with the children both seem confident doing a lot of supporting looks to one another. M looked to E to start the song off but joined in start away.

Michelle Discussion- Serial Placement lesson (children had left): Teacher, HT, M and E

- Teacher:** These two have really come on the art work is fantastic and the sound corner display is really interactive. Children using the photos and doing the sounds during the week – very proud of their work. Going to stick them in home school books when E and M have finished placement. Children loving songs and getting the level right but also challenging them.
- HT** How have they been challenging them
- Teacher:** it's the changing the speed and making well know songs into more of a learning thing E got children suggesting ideas in everybody do this they had to stand in the middle and show their idea and then everyone did it. I hadn't done that yet with them but they did it really well. I think they're (E and M) more up with the musical elements and taking simple songs and activities that bit further than I've done.
- HT** like what
- Teacher:** Well the sound corner it's the children's sounds and they've come up with ones I'd not have thought about or no I think I would have thought they can't do that. Now today M working with Jake you see he had the idea of the clicking but
- HT** he was having a lot of trouble but he was concentrating so hard...
- Teacher:** Yes and M did that one for him so he could do the whole thing. Did you see his face (does proud) after he'd shown it to all of us. He's not one of the core ones – not at the centre in with the other boys – tends to be on the edge – he was centre stage today. Excellent.
- HT** How did you feel it went (to E and M)?
- E** Yes I was pleased they've responded well to the sound corner
- M** We weren't sure they would use it
- E** I thought they would
- M** well I wasn't sure but the photos that's the thing
- HT** It's them that makes it special
- Teacher:** yes anything like that connects straight away and it all fits with the topic
- M** (talking to HT) so how did you think it went?
- HT** I've really enjoyed it and ***(the teacher) is right you have challenged them and most importantly you've given them space to try out and then the music is their own and you can see the motivation when you do that. You (M) looked at me when you were working with W (little girl)
- M** yes she moved the photo and I went to go no then I could feel you watching me!! (laughs) I thought no let her – You (HT) said so
- HT** No I only confirmed the decision you had already made, not me that was you!
- M** not sure if you hadn't been there would I have taken over?
- HT** (addressing E) tell me about how you decided on bringing in tempo change like that to Head and Shoulders?
- E** It's common to speed it up in the last time though isn't it – so I thought what about slowing it right down-little G was having trouble keeping up so in a way she started the idea then remember when we did that dot grid last year and you (HT) speeded it up slowed it down -we were all in knots so it bit of that, bit of helping G
- HT** It was very good the children kept focussed
- Teacher:** yes they can get bore with the same songs but that had another layer.
- M** They did the one finger one thumb well round the tables I thought we'd lose them in that big circle

HT You both managed that well and you both sang – in front of me Mrs
(TA) and *(teacher)
E I just pretended you weren't there - looked at the children
M I let E start
HT I noticed!! (laughs) but you joined in and well
M OK if someone else gets it going.
HT I'd better let you get tidied up Thanks for letting me visit and well done.

**Michelle - Year two art and music serial placement report
Nursery class with Ellen topic 'ourselves'**

Teacher's overall comment:

10 The children and I enjoyed having both Michelle and Ellen in the class each week. We miss them. Michelle worked well as part of the team and her planning was excellent for art. She involved the TA in the work of the art corner. Michelle and Ellen's art work was outstanding. The planning for music was very good. Michelle was unsure about music but the sound corner and the photographs she took made an excellent display. Michelle encouraged some of the more reticent children to experiment.

Areas of Strength:

Michelle has a lively and engaging manner with the children. She is a talented artist and the display work was outstanding. She is very comfortable working as part of a nursery team. Michelle understood the needs of these children.

20 **Targets for future development:**

Continue to develop the excellent art work and displays.
Ensure that there is sufficient time left for the children to be fully involved in the tidying up.
Learn more songs and practice singing with children.

Michelle - Informal interview after year two art and music serial placement

HT Thanks M for giving me five minutes. We talked about the serial placement when I was there but I wondered if you had any more reflections.

M I really got into this one so different from yr 1 serial not the same discipline problems. Good working with Ellen. Teacher was great she didn't know that much music so she seemed please with what we were doing – picked up a few things from us –well you!

HT No I give you ideas but you did them and you made it your own in the moments with the way the children reacted. I thought you did really well with W (girl at sound corner) You gave her space but if you hadn't been there – you acted as catalyst.

10

M The piped piper!

HT Yes

M They follow you about don't they – I love that age What E and I thought was that we didn't know if they would be old enough to do the photos as a score we thought the photos yes for the display – thinking like artists not musicians! – but it was really amazing what they did and Jake – we think he'd been practicing at home

HT He had lots of sounds

HT/M the clicking!! (both laugh)

20

M He couldn't do it but he was going to try – I thought you know when you've played bits for us when we had the notes but needed to do it fast to get the idea and you acted as the performer – That's what came to me – I couldn't let him struggle bless him I had to see – it was the only sound he couldn't do

HT I thought the two of you (E/M) deciding on his showing and E her performers singing and bowing that was really excellent

M must have been you there we went up a notch cos that wasn't in the plans but you forget in English I would get children to share stories and art they show and talk about work we forget it's the same in music and it works

HT It certainly does but it is a vital learning component.

30

M We've said we're going to try the photo scores on final if we get opportunity.

HT Yes E said. Do you see how much you can do now?

M Yes it was good –it was just nursery and not assessed.

HT That makes a difference???

M definitely – I expect I wouldn't have stood back if I thought you'd been assessing me and wouldn't have tried performing with Jake- playing it safe in case it didn't work.

HT You showed a lot of musicality during that placement you were a facilitator teacher

40

M I'm OK with the kids – I'm – I think – making connections between what we're doing at our own level and how that works with the kids. I'm more confident I wouldn't have sung before like that – I'll have to take E with me every where to start the songs off.

HT shall we work at that? Would you trust me and come and have a go at starting songs?

M umm OK I'll give it a go.

HT Right thanks and thanks for letting me come and watch you both.

Michelle - End of year two audit

Yearly Learning Outcomes for Primary Education Music Specialist

Trainees

Year Two

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a wide range of sound media, including ICT, voice and as appropriate their own instrument; *Yes to sound media, yes to using ICT in photos for scores, still very insecure about singing on my own I need to learn to start songs off. Don't play an instrument.*
- specifically developed skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *I feel quite confident experimenting on the xylophone, I'm trying to learn more songs and learn how to start them with help of other students and tutor.*
- used the musical elements as stated in the N.C. for music to develop their own compositions and to develop integrated ways in which these could be used with children; *Yes confident in this from music project.*
- developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions started to explore the integrated nature of these for developing musical learning; *Yes composition project but improvising I'm not comfortable with.*
- developed increasing knowledge about a range of composers and their related genre through their research for their own compositions; *I enjoy researching composers and looked up about Purcell born 1659 -1695, I still don't know a lot about this. Have not used research to use in my own composition.*
- developed their ability to use source materials to support their own subject knowledge development; *I know how to find out about music I don't know about*
- begun to develop their abilities to reflect upon, evaluate and appraise their own and other's musical work. *I can evaluate my own composition and the group I worked with but not as good at other's musical work. I did not find it too hard to think about my process.*

Music pedagogy

From the work in the University and in school they will have:

- increased their understanding of music education and various approaches; *Yes I have seen different approaches on block and serial placement.*
- a clear understanding of the N.C. for music and other relevant documentation; *I have a much better understanding of the N.C. for music than I did last year – I have looked at the music QCA schemes and I need to work on this.*
- developed their abilities in the processes of interpreting the N.C. for music to a variety of classroom situations; *I have planned music for nursery, reception and year 5 / 6. Not very successful in year 5 / 6 but good in nursery after year two serial placement. I still lack confidence to plan music across KS 2.*
- developed their understanding of the integrated nature of programme of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this; *I understand this but need much more experience in planning for it.*

- planned, organised and managed music in the primary classroom for the whole class; *Yes I have done this but not successful in KS2.*
- started the monitoring, assessing, recording, reporting and progression of music in the primary classroom for their class on block placement; *No*
- devised and trialled assessment and observation schedules in school contexts; *Yes on serial placement in year two.*
- increasingly developed their abilities of applying their subject knowledge to work with children. *Yes more at Foundation Stage, tried at KS2 but not successful.*

Subject leader and curriculum co-ordinator roles

Trainees will be increasingly aware, from their serial and block placements and the work in the University, of:

- subject leaders and curriculum co-ordinators' roles; *Yes understand the roles. Assignment research supported this.*
- a range of documentation and related issues from the schools in terms of planning and schemes of work in music; *Yes I am aware of these.*
- issues relating to professional development from the INSET with the year three trainees; *I enjoyed this and thought year three music specialists gave us lots of useful ideas.*

Through the assessed presentation, of their development of skills in the media, they will have:

- increased their abilities of disseminating ideas to a range of audiences; *Yes in talking about my process I enjoyed doing the process presentation.*
- developed materials to support a formal presentation. *Yes my group made a tape and charts of our composition process.*

Philosophy of music education

They will have continued to develop, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their:

- views of the type of musician and music teacher they wish to be; *Yes I want to be a fun teacher and be able to play and read music*
- the differences in approaches to teaching music based on musical beliefs; *Not sure*
- understandings of the underlying philosophy in the National Curriculum documentation; *No*
- analysis of the philosophies underpinning schools' documentation and approaches from the serial placement information. *No*

Personal and professional profiling

They will have developed their skills in:

- analysing their strengths and weaknesses in the areas stated above; *I am all weaknesses.*
- devising action plans for future development; *Yes I have an action plan, KS2 experience. Being confident to start song off with children.*
- producing needs analysis documentation for a specific purpose (INSET by Year Three trainees); *Yes we did this for the year three specialists.*
- the collection of evidence to support the analysis of strengths and weaknesses; *yes I have collected evidence mostly of weaknesses.*
- understanding some procedures for deciding how and where to access support for their future development plans. *Yes*

YEAR THREE

Michelle interview at start of year three

HT Hello thanks again Michelle for coming -so how are you?

M Not bad - Oh you've got my thing (audit) umm I went and filled it in straight away after last time – I thought get it out the way – It's all weaknesses!!

HT Actually no it isn't there're a lot of positive things in here but yeah I see a pattern and the block practice didn't help your confidence did it?

M certainly didn't but I'm gonna show her (pause)

HT Well let's look at the key things you need to do. Ah starting singing off and doing more singing to build your confidence. I've 2 suggestions, I think Claire and Ellen would be willing to help you and you might be more comfortable I don't know but I mean I will help you well that's the second idea if you like you can come to me and we can do some singing each week just a little bit on your own or if you want Ellen can come – safety in numbers what d' you think – no sorry I'll give you time to think about that and then we'll sort something out.

M Yeah I think Claire and Ellen that's a good idea – I might – if I come to you what sort of...?

HT Well I've done this over the years with a lot of students, we'd come down here beginning or end of day when nobody's about and I start with what you feel comfortable with and umm we'd do breathing and some silly exercises to get your mouth moving about (demonstrates a few exercises) all gentle stuff so you're really going at your pace and what you're comfortable with

M Umm How long would...?

HT Oh only about quarter of an hour each time and say once maybe twice a week to start with things you know things you can um well you can try out at home when no-one's looking! (both laugh) Anyway think about it you - don't have to come to me.

M No I'll think I'll ask Claire and Ellen first but thanks I might

HT OK moving on the other thing that comes through is the KS2 ideas but I think I might be wrong but I think it's more you're not so keen on KS2 teaching generally or??

M Yeah I like working in nursery /KS1 that's more where I'm happy working I'm gonna ask for Y2 on final cos I did there and there (demonstrates with hands bottom then top) and so I need here (points to middle position).

HT That seems sensible you need top end KS1 or bottom KS2 right? - now last time we talked you were right down here with your confidence and it's not like you to be down

M No (pause)

HT So do you think you can move ...back I mean ..

M What I tried to do over the holidays I was thinking yr 5/ 6 they're not my age group what I thought was I concentrated on thinking about what me and Ellen did at *****(serial placement school) we really enjoyed that

HT You were very successful I enjoyed watching, actually I'm glad I did come and see you so you can't tell me you were no good cos I saw you -you can do a lot with the children.

M yeah I think that started to build my enthusiasm back up I mean the thing was I didn't get good grades really (on block placement) not for all the planning and... yeah but it was the classroom management thing - you see I was frightened of the size of them to start and they know that. Don't get me wrong I didn't lose control and by the end well I knew them and they - we all got on- it worked out. (pause) The art stuff I did umm I was looking at the pictures and you know they were really good

- HT** Well I think you need to say that happened and ah I learnt all these things and I can use this and this and now I know when I go in it's about- it's about acting isn't it you go in looking confident even if you're like shaking inside you don't let them know -do you think??
- M** Yeah (laughs) Better do drama this year then!
- HT** Not a bad idea (both laugh) Now can we just explore how you feel musically for a few moments?
- M** OK E and I've been talking again and like her she says she's not musical and so I can't be cos **all** she does but what I think is that I know a lot more now- I was getting the file (TTA standards evidence file) sorted I've done loads and got activities and the research, process all that sort of thing but I'm not musical cos I can't start singing off, I can't read music yet – well I know where the notes all go and yeah I can tell you what they are and do them on the xylophone but if you want the tune you'd have to come back next week type of thing (laughs) but you know I don't read it umm I'll tell you the honest truth yeah and I know I shouldn't say this but the way that Mrs ****(head teacher in year two block placement school) looked at me well it was like being back in school
- HT** What with the recorder?
- M** no not well yeah I s'pose but no I was thinking in secondary school you know when I did the test and failed and they gave, they made you feel, you thought I'm no good at this I haven't got the talent me' mam's been right all the time. It ain't gonna stop me cos I'm gonna show them but I reckon it's gonna take some time
- HT** I can see this has really knocked your confidence again hasn't it? but I think if we start thinking about all the things you **can** do cos in the audit you enjoy finding out about composers - you said that in year one as well it's the history thing I think is it?
- M** Yeah I love finding out all types of things from the past.
- HT** So you also show that you know a lot about how to actually make up music, you enjoyed the process presentation
- M** yeah I did I don't know loads about composing umm I'll tell you what tho' I really like playing the bass xylophone it's the tone of it I could muck about with it for hours.
- HT** well actually yes I've seen you completely lost in it well what about we say that's your instrument for this year? What d'you think?
- M** yeah my instrument is.... I can be like that woman umm
- HT** Evelyn Glennie? (M nods) well why not (M looks at clock) Ok shall we leave it there and we have a new percussionist in the making!
- M** Yeah I'll tell me mam she'll go at least it's not the recorder!! (Both laugh) (Goodbyes etc.)

Michelle - Observations/discussion/field notes of year three mini project interpreting scores

- 10 Ellen and Michelle working together using Brendan Beales Skyscape score Michelle seems more enthusiastic than Ellen. Ellen keeps going back and fore through scores. M is excited looks to me 'I thought they'd be ordinary music and I was panicking about it but I've never seen stuff like this and you say it's up to us then?' I confirmed it's their interpretation. M has Skyscape which she's come back to several times and seems fixed on. Trying to get Ellen to agree to it. E looks uneasy 'I'd be OK if it was "ordinary music" but how I mean where d'you start?'. Wants me to give answers, I won't, she's looking round to see what others' have chosen. Several of them are checking across with others about choice. M being firm with E and says 'look see how this goes and then if not try another give it 'til quarter to'. E agrees but not happy. Leave them to it.
- 20 M has E at piano in practice room- has bass and alto xylophones - various untuned percussion set up on table next to piano- range of beaters-tape recorder. Both got Skyscape + paper E seems settled 'I have to sort it out in my mind I just freaked when I saw them.' E explains the thinking about the flowing line (melody) and the different size/shaped dots as accompanying rhythm/chord clashes. M 'we've had a bit of a difference about the line I thought lightening' E 'it can't be cos it's curvy not angles' M 'we're trying a 'line for a walk melody' E shows me manuscript of tune. M 'see she's back on the standard stuff'. I reassure E that if that is how she can remember and interpret that's OK. E says it's so drummed into her. E a lot more relaxed but M in her element 1st time seen M leading E (in music) usually other way round. M looking for approval from me but with confidence she's got ideas about trying this score. M is using the visual image to interpret the mood- happy doodling/experimenting with sounds for dots/splodges. Has four beaters- two in each hand on bass xylophone trying to get note clusters – doing separately then together- M 'doing hit one miss one hit one miss one etc'. E continuing with different melodies using full length of piano got idea of
- 30 going from white notes to black notes to white notes in groups of fives down piano for the curves.
- 40 E has become quite enthusiastic about their interpretation. She's been checking with others and seems to be more relaxed about being freer. M says they've decided it's bonfire night with the fireworks going off around the people and curvy line is the people watching the show. Dots and splodges are different types and sizes of fireworks M has big array of percussion instruments and junk around them. E says linking to idea of Pictures at an exhibition with the theme of the people walking between the pictures as the same as the curvy line and then the dots/splodges as the pictures/fireworks. Both pleased with themselves about the use of Mussorgsky looking for approval. I said they know more than they think. They've been practicing between sessions. Both worked on the fireworks E explains about the melody and now using three xylophones soprano, alto and bass E's come away from piano says the timbre's wrong for what they need. E has developed a sequence that repeats in each octave using series of pentatonic scales. M says problem cos missing the Bb for the bass xylophone and can't find it in the cupboard. I get them one from the other bass. M drawn pictures of the types of fireworks each dot/splodge represents.
- 50 E now organising M to finalise some of ideas. M not as keen to rehearse to polish but E needs to rehearse to fix ideas M still experimenting with last 'fireburst' rocket. Got a problem because fireworks need to be played at

same time as people melody in one place and only two of them. Suzie and Betty have offered to learn the bits. I suggest other way to tape melody and then play to the tape. E and M decide to do tape and play with that.

Anecdotal record after 'Showing of mini projects' year three wk 8

10 Ellen and Michelle were very proud of their piece and particularly at pains to show the influence of Pictures at an exhibition format. Ellen explained the structure, talked about feeling insecure at start due to unusual type of scores – not what she was expecting. She said about importance of working with a partner because M had more ideas to start with. Michelle talked about using the visual look of the score for the mood – this was similar to Claire's group (leaf)- M felt she could link her visual art awareness to help them get a feel for the music. Break through with the firework theme came from M because of time of the year and darker nights. E and M told everyone about their argument as M thought of storm to start with therefore wanted the line to be lightening but E held onto curves of the line not being like lightening and M had to agree from the visual point of view. M and E agreed that this time in working M had been more comfortable to start with than E but once the experimenting was underway and the theme had been chosen E took over. E had realised the connection of the people walking about and watching the fireworks to the promenade and the pictures in Mussorgsky's Pictures at an Exhibition. E said she remembered the Jolly Postman story HT had done with them linking to Pictures at an exhibition and Smetana's Ma Vlast for the structure. E explained about the use of pentatonic scales at the different
20 octaves as the basis for the melody although they didn't stick strictly to this. They played the piece live using the taped melody and they did the fireworks on the rest of the instruments. Other students were very impressed. E and M both seemed relaxed performing to the group.

Michelle – Extract of interview prior to final assessed block school placement in year three

- HT Well very nearly there – I don't know where the time goes.
M Yeah - a bit scary!
HT Do you know who you've got?
M yeah and I've had a visit
HT Oh I thought that was the end of this week
M They couldn't do that so it got changed to Monday.
HT So tell me about them
M I've got a year three class - and it's a big class there are 31 kids but that includes 3 that come in from the unit. It's not an easy class and umm the
10 teacher says they're very difficult cos of there's this huge ability spread.
HT What type of unit is it?
M um I wasn't very sure about that – I think it's mostly language but I think they get some behaviour kids – I'm going back next week cos I've gotta find out about their planning and you know well all of it really.
HT How are you feeling about this?
M yeah I'm really looking forward to getting in there umm the big thing for me was the size
HT What the size of the class?
M No (laughs) I mean the kids – the kids are a lot smaller than last time
20 umm last time the size of them put me off - you know I got nervous – they were nearly as tall as me -but no I'm looking forward to this. I think it'll be tough yeah cos it's the biggest class I've had and there's this big spread ability wise.
HT You seem much more positive tho'
M yeah yeah this is gonna be good, yeah I think we took to one another, I like the atmosphere in the school. They've got good displays it's the kids' work you can tell umm seems more open
HT Open?
M I mean I think they're more 'child centred' more open
30 HT OK well it sounds as tho' you'll have a good experience this time d'you have any idea about what you'll be doing?
M The main thing's round history 'how we lived in the past' so I'm gonna organise a trip to Beamish and we'll do the Victorian classroom and that stuff. I'm strong on history
HT I know
M Oh yeah of course but that'll be good cos I can see all the cross-curricular links
HT so what ideas for music?
M I was gonna do the Victorian songs I thought you know the book
40 HT Oh yeah well we can chat about that do you want a tutorial
M yeah please
HT OK – now can I get to your confidence and how you're feeling about teaching music this time
M Well I think it should be OK - first off I'll have a sound corner and I'm gonna get tapes of the songs umm but I've still got this little thing back here (points to her head) saying you can't do this but –think positive that's the thing
HT Good you should - you've lots to be positive about so having done the project this year d'you think you're now you've got now lots more umm well
50 experience of practical music making you know personally.
M umm I think I feel better about singing - Claire and Ellen they've been fantastic you know really patient and umm we've made some tapes to use so I've got something in the background like a bit of moral support.

HT Yeah I think that can really help and I'm delighted you worked with them on your voice. You did really well with the project tho' ..

M yeah you know I enjoyed that - I was freaking out at the start when you said we were gonna get scores to read..

HT I think I said interpret..

M yeah well I thought they were gonna be like Bach and things (laughs) but they were all these pictures and squiggles – I think I was better off than Ellen she couldn't get her head round it at all

HT I know you helped her

10 **M** I think my artistic side helped looking at the 'picture' like a whole

HT That's how you got the fireworks thing?

M Yeah ...

HT Right sorry time's getting on so can I ask again d'you think you're more musical now Evelyn!! (both laugh – referring to her xylophone playing)

M yeah right! Mind you I've got into playing the bass (bass Xylophone) it's a fantastic sound - really rich.

HT Yeah it's one of my favourite instruments, you know every school I've been to it's one of the first instruments I buy. – So **Miss** coming back to you!?

20 **M** right well yeah um the singing yeah I've made real progress there I've always been able to hold a tune but that's once someone's started it. But I think I yeah I think I can start them off now. The good thing's the tape - having that like support.

HT Umm What else?

M Doing the score that's well it was funny seeing Ellen and Paula they were both like 'help - what's this' but for me that's like it is all the time with the proper stuff (standardised notation). This time we were all like all equal with these (contemporary scores). I think the other thing was we did that

30 connection across Jolly post man – pictures at an exhibition - curvy line. I thought yeah I got it when you'd been saying research other composers for ideas. You don't think it across but it's what we do in art all the time and then suddenly yeah

HT It's the same process??

M yeah exactly that.

HT OK so I'm sensing that you're far more positive about 'Michelle the musician'?

M Sort of if you say how I've learnt all this – um yeah I've got more idea now –really I think I've surprised meself in what I've done so we'll have to see..(laughs)

40 **HT** Ok thanks let's arrange the tutorial then

**Michelle – Extracts from Year Three final assessed block placement report.
Year 3 class (7-8 year olds) Grade 73%**

Teacher's overall comment:

A very successful placement – Michelle has worked very hard in all areas. She is keen and conscientious and can 'read' a class well. She has made a very good job of the difficult class. I would have no worries about asking my own head and governors to employ her.

10 **Specialist Subject:** Although Michelle followed the school scheme she managed to bring her own creative approach to the scheme.

Foundation Subjects: No mention of music.

Targets:

20 More experience with ICT and music to boost confidence and teach these areas effectively
More work and support with differentiation
Support in translating good ideas into reality of the classroom.

Michelle – End of year three audit

Year Three

Yearly Learning Outcomes for Primary Education Music Specialist

Trainees

Music subject knowledge

From the work on the course and in school trainees will have:

- handled and developed their skills with a wide range of sound media, including ICT, voice and as appropriate their own instrument; *Satisfactory to good – good on sound media, satisfactory with ICT (not computer packages), satisfactory on singing can start songs off now and have more confidence, started playing bass xylophone – good at using two beaters.*
- 10 ▪ specifically developed further skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *Good action plan – singing and bass xylophone.*
- with increasing subtly and for a range of musical ideas, used the musical elements, as stated in the N.C. for music, to develop their own compositions and to develop integrated ways in which these could be used with children; *Satisfactory – I can do this but not increasing subtly.*
- 20 ▪ further developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions further explored the integrated nature of these for developing musical learning; *Satisfactory*
- developed an understanding of the convention of recreating and interpreting music; *Satisfactory*
- further developed knowledge about a range of composers and their related genre through their research for their own compositions; *Satisfactory research and used Pictures at an Exhibition ideas in Skyscape project.*
- 30 ▪ developed their ability to use an increasingly wide range of source materials to support their own subject knowledge development; *Good*
- developed their abilities to reflect upon, evaluate and appraise their own and other's musical work. *Good*

Music pedagogy

From the work on the course and in school they will have:

- a well developed understanding of music education and various approaches; *Very good*
- a detailed understanding of the N.C. for music and other relevant documentation; *Very good*
- 40 ▪ further developed their abilities in the processes of interpreting the N.C. for music and relevant documentation to a variety of classroom situations; *Good*
- developed their understanding of the integrated nature of programmes of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this across various age groups; *Good*
- planned, organised and managed music in the primary classroom for the whole class and several age groups; *Satisfactory*
- developed the skills in the monitoring, assessing, recording, reporting and progression of music in the primary classroom for a range of age groups; *Satisfactory -more theory of*

- devised assessment and observation schedules in school contexts and systematically collected evidence of children's learning; *Satisfactory - more theory of (did observation schedule for year two serial placement)*
- developed their abilities of applying their subject knowledge to work with children. *Satisfactory*

Subject leader and curriculum co-ordinator roles

- 10 Trainees will understand, from their serial and block placements and the work on the course, the issues related to:
- the subject leaders and curriculum co-ordinators' roles; *Good*
 - the processes and procedures involved in devising documentation and policy documents for music; *Good*
 - issues relating to professional development from the INSET they gave to year two and year three peers; *Good*
- Through their regular opportunities to present their personal music learning and showing of musical compositions and skills development and the devising and implementation of INSET they will have:
- 20
- developed a range of strategies for disseminating ideas to specific audiences; *Satisfactory*
 - developed a range of specific types of materials to support presentations in different situations and for different audiences. *Satisfactory*

Philosophy of music education

- They will have developed, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their ability to articulate their:
- 30
- views of the type of musician and music teacher they wish to be; *Good*
 - the differences in approaches to teaching music based on a range of musical beliefs; *Satisfactory*
 - understandings of the underlying philosophy in the National Curriculum documentation and schools documentation; *Satisfactory*
 - critical analysis of the philosophies underpinning documentation and approaches; *Satisfactory*
 - personal philosophy and key principles which underpin their music teaching. *Very good*

Personal and professional profiling

- 40 They will have further developed their skills in:
- critically analysing their strengths and weaknesses in the areas stated above; *Good*
 - devising comprehensive action plans for future development; *Good*
 - producing needs analysis documentation for their own needs and for peers, from interviews, to devise an INSET for year three generalist and year two specialist trainees; *Satisfactory (didn't do INSET for peers – not music specialist)*
- 50
- the collection and collating of a wide range of evidence to support the critical analysis of strengths and weaknesses; *Satisfactory*
 - be able to decide how and where to access support for their future development plans and understand this process for supporting colleagues. *Satisfactory*

Michelle - Career Entry and development Profile

At this stage, the aspects of teaching I find most interesting and rewarding are implementing an art-based curriculum, in which this subject is used to aid learning across the curriculum. This has been informed by lectures and practical sessions at University, as well as teaching art during block placements with a high level of success. I have an art background and relish the opportunity to transfer my subject knowledge to that of a pedagogic nature to benefit children's education.

- 10 In my future career I aspire to become an art co-ordinator and plan to produce an exciting curriculum in which children receive a wide and diverse art education and achieve to the best of their abilities.

I consider my main strengths and achievements as a teacher to be providing practical and interactive lessons for children, where they have the opportunity to learn in a hands-on manner in order to motivate pupils. This is especially relevant in Literacy and Numeracy, where I also feel I am able to implement a cross-curricular approach, drawing links to other subjects.

- 20 On a personal note, my planning is one of my main attributes as it is clear, concise and sufficiently detailed. This applies to daily, weekly, medium and long-term plans.

I feel that one of my main achievements as a teacher is in extending children's experiences beyond the classroom by fieldwork, as I arranged and led a visit to a museum on my final block placement, which both the children and myself thoroughly enjoyed and found extremely beneficial.

- 30 As I enter my teaching career, the aspects of teaching I feel I would value further experience and guidance on, are assessment methods and techniques, as I have had limited experience in this area. In addition to this, I feel that I would benefit from extra support in teaching music and ICT, as I have less confidence in these areas to others. I plan to do this by working alongside colleagues in my appropriate key stage, as well the assessment and subject co-ordinators. Similarly, I would be grateful of the opportunity to attend INSET days and courses to develop my knowledge and understanding.

- 40 Throughout my University experience I have become an increasingly effective, confident and competent teacher. As I embark on my career in teaching I wish to further develop the skills I possess and build on my personal targets to further enhance my performance as a teacher.

Michelle - Interview after final block placement and CEDP

HT OK well the first thing is brilliant what a result on block hey! Outstanding!

M (laughs) see I said I'd show 'em and I did (lifts head very proud)

HT I was so thrilled for you but of course you worked really hard. I gather the trip was a success.

M Yeah really that was the high bit – 'course it's a fantastic place and um well they do the practical things really well there. We all got loads out of it and it fires them up. The art work I got was excellent –we took sketch books yeah they were being proper little artists.

HT I don't like to mention it but the report the targets what happened??

10 **M** umm well- it sort of fell apart a bit

HT Oh dear do you mind talking about it?

M No that's fine I know what it was- it's the control thing –you know- practical music **HT** so did you have the tape to help?

M Yeah I did but then I couldn't get it to work the first time and I should've not bothered I should've gone for it on my own but 'course as soon as they sense you know and that was the first lesson

HT Did the teacher help?

20 **M** Yeah she was really supportive and I think that's why she didn't write about it falling a part – she was great cos I thought it was gonna affect my grade but she realised that you can't do everything same with the ICT

HT What was the problem?

M simple size of class and me confidence – it's the two areas I'm not confident so when stuff goes ahhhh!! I don't I can't bring it back – I can't adapt like in art say if it's not going to plan I've got loads of other ways in but music/ICT once the plan goes I'm just not I can't you know find well that's it really.

HT So you had the sound corner did you

M Oh yeah that was fine see then it's the kids exploring and well umm you know only one or two kids, no it's the whole class ...

30 **HT** So

M No wait a bit

HT sorry

M see I think if I'd have done say the scores with say one instrument per group I think I'd have been OK –I was thinking about it – I think umm well no I think it was doing singing and there was odd in there - it's well umm got disaster from start to finish.

40 **HT** Yes I think you would have been better not trying singing to start although if the tape had worked or you had had the courage to just go for it but I s'pose the problem was fitting it was it the topic? cos well Victorians it's a bit limiting for music?

M Yeah that's it cross-curricular it works for some things

HT and some topics but now well umm I was thinking we sorted out the plans I thought they were good

M Yeah she (teacher) thought the plans were great well she used them and I was more like the support. I think the thing is that it knocked me confidence so ... well sorry

HT Hey you don't have to apologise to me I'm just thinking perhaps I should have said umm don't link it to the topic perhaps you should blame me..

M Ok right that's it it's all your fault!! (both laugh).

50 **HT** OK that's fine so then it now makes sense what you put in your umm CEDP but your audit is more positive in a way – brief but

M Yeah you see it's difficult cos I do know that well it's not that I can't do it some times but well for the CEDP that's what you take (into induction year)

so I don't want to say I can do things when it could keep going
ahhggg(mimes falling apart).

HT Umm well you're right to think about that cos you need to build up your confidence and really if you think about it you haven't really taught very much music at all and then you've only had classes for short times. It's gonna be different with your own class for a start you can choose when, what, how, for how long all that.

M yeah I'm not gonna get down cos I will teach it, I do enjoy it.

HT yeah can I pick up on a couple of things in the audit.

10 **M** OK what?

HT here this one (points to - views of the type of musician and music teacher they wish to be;) you've put 'good' which I s'pose surprised well no I was pleased really but can you talk about it?

M yeah I put 'good' cos what I was thinking was well umm I do have a 'good view' of both – so I'm enthusiastic and I enjoy music you know all sorts not school music you know I listen all the time. Umm what else oh yeah I believe for the kids I believe music should be fun then there's the types of teacher and I know I can be the umm not the performer it was in the in one of the audits

20 **HT** Umm sorry?

M you know types of teachers 'helping' I can't think of the word

HT Sorry I'm with you now 'facilitator teacher' not 'performer teacher' I couldn't think what you meant sorry

M Yeah I'm a 'facilitator teacher' and I did on block I did do that with the sound corner so it wasn't all rubbish.

HT You don't get outstanding on placement if it's all rubbish! So you **are** a facilitator teacher and then what about the musician bit??

M Yeah sort of but what I can say is I'm 100% better than when I started but the thing is I started down here (put hand towards the floor).

30 **HT** So Michelle is musical then..?

M (laughs) hhha I'm not gonna be able to say that 'til I get this singing thing sorted out but I still don't play an instrument or read music do I??

HT You know what I think – you're far more musical than you're letting your self think but you're the one who has to decide I can't ...

M No I know what you mean but I can't claim it..That's all really (pause)

HT OK you'll probably be very pleased not to be asked about it any more I just wanted to say thanks so much for all your time and everything.

40 **M** You know it's been really interesting keep thinking about it and I'm gonna buy my own bass xylophone I've seen one in ****(music shop) see so watch out (laughs)

HT Michelle thanks again and well done that placement was excellent.
(good byes etc)

APPENDIX ELEVEN

Paula's Story

Data Extracts:

Initial Biography (245-246)

Entry Information (247)

Year one

Initial audit (248)

Serial Placement Report (249)

Extracts Assessed Block Placement Report (250)

End of Year Audit (251-252)

Year two

Initial Interview (253-254)

Observation/Field notes Composition project (255)

Group Discussion / Feedback Composition project (256-258)

Pre Placement Interview (259-260)

Extracts Assessed Block Placement Report (261)

Post Placement Interview (262)

Observation/ field notes Serial Placement teaching (263)

Feedback/discussion Serial Placement teaching (264)

Paula's notes after serial placement (265)

Serial Placement Report (266)

End of Year Audit (267-268)

Year Three

Initial Interview (269-270)

Observation/Field notes -Recreating project (271-272)

Process discussion of -Recreating project (273)

Pre Placement Interview (274-275)

Extracts Final Assessed Block Placement Report (276)

End of Year Audit (277-278)

Career Entry and Development Profile (279)

Final Interview (280-281)

PAULA'S STORY

Data in chronological order related to Paula

Starting Biography

10 Brought up on the family farm in Yorkshire she decided from an early age that she wanted to be a teacher. She was still at primary school when she remembers wanting to take on the role of the teacher and really enjoyed sitting in the teacher's chair to help get the class to settle after tidying up. She was a quick reader and loved stories and so she read part of the story to the class as they settled down. In that moment she knew she would be a teacher. She went into the guides and became a Brownie leader during her two years in Sixth Form College studying her A levels. Her mother, who was a teacher, was keen for her to learn an instrument and so she had piano lessons with a private teacher during her early teens. As she worked towards her GCSEs and A levels the piano playing was 'put on hold'. She did not take any formal exams in music but thought that she was probably at about grade four standard in notation reading and piano playing. She enjoyed 'messaging about' on the piano and liked singing to herself.

20 During her time in secondary school she concentrated on English, PE and art as the major areas of the curriculum that she really enjoyed. She chose her GCSE subjects so that she would be able to teach the whole primary curriculum. She set out to gain as much experience as she could, thinking that one day she would be a primary school teacher and wanting to do stories, writing and reading with the children. She was part of a National Paired Reading Scheme in her secondary school when she was 15 years old and was very proud of her certificate of achievement for effort in the scheme. Every day, as part of this scheme, she heard a small group of 11 year olds read. She also helped them in extended workshops with their writing skills. The Special Needs teacher had chosen first year pupils who were struggling with their reading and writing to be paired with an older pupil
30 who was good at English. Paula loved this work and the experience it gave her to help a child enjoy reading and stories. She gained her Junior Sports Leaders Award and coached children in sporting activities. Paula loved art and gained an A* at GCSE and went on to study Art and English with Biology at A level in the Sixth Form College. She particularly enjoyed painting. During her time at Sixth Form College she undertook work experience in two primary schools. She enjoyed singing with the children and supported literacy and numeracy work.

40 When she applied to University to study as a primary teacher her application did not mention any interest in music or any experiences of singing and playing the piano. When she was asked about this she said that it was something that she didn't discuss in a formal context because 'I'm not really a pianist or singer I just do it for myself'.

At interview she was asked which of the two option routes for generalist teaching she would choose and she was not sure but thought it would be art and music as she had more art ability than any history or geography. She was very clear that she wanted to specialise in English. Paula came to university, straight from Sixth Form College, at the age of 18 years although throughout the degree course she was often considered to be a mature
50 student because of her approach to teaching and her studies.

Unless directly asked Paula never offered information about her music interest or abilities. When she entered the second year she had very much enjoyed the first year taster sessions in art and music and had really enjoyed

the art and music serial school placement. This confirmed her wish to opt for the art and music generalist route although she was worried that she might not be able to 'keep up' in music. We leave her story at this point as this was an introduction to her prior to the study.

Paula – Entry information extracts

Paula entered the course straight from Sixth Form College with a strong GCSE and A level profile. No formal music qualifications or music GCSE or A level were taken. Paula gained an A* in Art at GCSE and A in textiles and history, she gained Bs at A level in Art and Craft and English language and a C in Biology. In her personal statement she makes no mention of any interest or ability in music.

Paula - Entry Reference extracts

- 10 Paula is a highly motivated student who has always been organised, enthusiastic and hard working, usually meeting deadlines well in advance of time. She is a good communicator in all her subjects being able to vocalise her ideas and intentions clearly. Over the past year Paula has matured academically. In keeping with her character, Paula has not only managed to cope with the demands of A levels but has also been able to organise regular work experience at different schools so she could gain first hand knowledge of teaching. After her work experience both schools were fulsome in their praise for the way she proved herself to be a valued member of the school who 'fitted into the routine of the school with ease' whilst her
- 20 'support to the teaching staff' was 'outstanding'. In Art Paula has shown very strong development particularly in screen printing, etching and fabric printing. After her work at an art summer school this year she was invited to complete a repeat fabric print for a public exhibition.

Paula - Entry Written task extracts

- I enjoy helping children to learn. I personally feel that there is no more fulfilling job than working with young children to develop their skills which are needed to succeed in life.
- 30 I enjoy a challenge and I feel that teaching as a profession is very challenging, but also very rewarding. I feel I have the potential to be a very good teacher, I also enjoy the time I spend in the classroom. Teaching is a very rewarding job in the fact that you can look back throughout the year and see what progression has been made by the children, this is down to you. I am interested in Education and hope to become a successful Primary teacher.

Paula- Interview Tutor comments - extracts

- 40 Paula wishes to focus on the 7-11 age range but gave no clear indication why. She also wants to specialise in English and will probably choose the art and music generalist route because of her strengths in art. She is a very good candidate – enthusiastic, bright and charming. Very keen to be a teacher (despite her mother being a teacher). Has had considerable experience in school and could compare and contrast schools.

Initial audit

Paula Sept 2000

How do you feel about music and art?

I believe that both art and music are very important factors in life especially the lives of young children. I personally enjoy Art much more than music, but that could be because I am more involved with art than music. I would love to be able to perform in music as well as I can in art.

What factors have made/do make you feel like this about music and art?

10

My life has been heavily involved in Art, I feel that I have a lot of talent art wise, but I am not very musical. I enjoy listening to music, but I don't really enjoy making music (and I don't think I really know how to) where as I enjoy everything about art, making it and looking at it.

What are the issues for you in teaching music and art?

I believe that art and music should be enjoyable and accessible to all ages.

20

What do you think are the aspects of music and art that will either, enable you to and/or hinder you, when teaching music and art in the primary age phase?

I am not very musical and I think I will find it difficult to teach a subject that does not inspire me the way that other subjects do. I enjoy art and am looking forward to sharing in the fun with younger children, and hopefully stimulating some hidden talents.

Paula Art and Music serial placement year one – (Bear Hunt)

Yr 2 class in large suburban primary school

Teacher comments:

Awareness of guidelines in music and art helped student make effective use of the initial visit.

Helped to prioritise when setting targets and objectives for a series of lessons.

Separate criteria for each subject useful for non-specialist.

10

Areas of Strength:

Very thorough self-evaluation of lessons.

Planning showed an awareness of the need for progression.

Good relationship with pupils and staff.

Designed lesson plan sheet with appropriate headings.

Ability to plan collaboratively – excellent.

Recognised the importance of praise as a motivator.

20

Targets for Future Development:

Strategies to ensure that all pupils are on task and thus maintain pace and vigour for those individuals who dominate discussions or lack concentration.

Paula- Extracts from assessed school block placement year one

Year one / reception split class of 30 children. Overall grade 68%

Teacher's overall comment

I have enjoyed working with Paula. A very capable first year student.

Foundation subjects Taught P.E., R.E. and creative work.

Areas of Strength:

Drew upon course work and previous experience

Recognises the need to adopt a variety of teaching styles

Can work collaboratively with the school staff

Well organised and uses documentation to communicate ideas effectively

Targets for future development:

Incorporate more use of ICT

10

Paula – end of year one audit

Yearly Learning Outcomes for Primary Education Music Specialist

Trainees

Year One

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a range of sound media used in primary schools; *Very good understanding*
- used the musical elements as stated in the N.C. for music in ways which could be used with children; *Very good understanding*
- been introduced to the musical conventions and started to develop their understanding of these; *Good understanding but very limited experience*
- 10 ▪ developed knowledge about specific composers and their related genre; *Know some from before University but not a lot.*
- an understanding of how to use source materials to support their own subject knowledge development. *Started*

Music pedagogy

From the work in the University and in school they will have:

- been introduced to music education and the N.C. for music and other relevant documentation; *Very good understanding*
- 20 ▪ begun to understand the process of interpreting the N.C. for music to specific classroom situations; *Started and good understanding not enough experience*
- started to understand the integrated nature of programmes of study one and two in relation to the teaching of music; *Very good understanding*
- been introduced to planning, organising and managing music in the primary classroom and tried this with groups; *Good - started - need more experience*
- 30 ▪ been introduced to monitoring, assessing, recording, reporting and progression of music in the primary classroom; *Introduced but no experience*
- an understanding of the process of applying their subject knowledge to work with children. *Good*

Subject leader and curriculum co-ordinator roles

Trainees will be aware, from their school placement, of:

- subject co-ordinators; *Good understanding from serial placement*
- some of the documentation that they produce in schools for planning and schemes of work in music. *Satisfactory knowledge*
- 40 Through the presentation of their research into a composer to their peers they will have started the process of:
- disseminating ideas to a range of audiences. *Good*

Philosophy of music education

They will have started to consider:

- the type of musician and music teacher they wish to be; *Know the type but not achieved.*
- the differences between 'teacher performer' or 'teacher facilitator' philosophies. *Good understanding of difference.*

50 **Personal and professional profiling**

They will have started:

- the processes of analysing their strengths and weaknesses in the areas stated above; *Good understanding*
- the development of an action plan for future development. *Good started*

YEAR TWO

Paula – Informal interview at the start of year two

HT Hi Paula thanks for agreeing to another interview so soon after the group discussion. I found that really interesting.

P umm what was surprising was how much we all thought the same about it I thought we'd be ...I don't know much more varied.

HT Yeah there was quite a consensus. I've been seeing each of you individually at the start of this year so I get to know you better and then find out what you think about teaching music and yourself as a musical person, you play the piano a bit don't you?

10 **P** umm well as I said the other day I'm not really a pianist or singer I just do it for myself.

HT It was strange cos you and Ellen seemed to be the two the others thought were musical cos you both played the piano I think.

P yeah (laugh) me and Ellen were saying no pressure there! What was nice was having Ellen there cos she could help me out when I was saying I don't play well enough or the right things.

HT yeah but as I listened and I've read the transcript it seems to me that you were saying you'd played Chopin and...

P No that was just the easy pieces I couldn't do the difficult ones and I'm so out of practice – really rusty.

20 **HT** We'll have to shine you up then, you can come down and practice here when the rooms free.

P yeah me and Ellen were thinking of doing that cos it is useful for school

HT So are you going to use it when you go into schools

P umm well I'm not sure it depends doesn't it I wouldn't do it in front of the school but I think it's easier to learn the songs if you can play the tune

HT So you think it's better to accompany the children when they are singing

P Oh no no I didn't mean that I meant if you've got a new song in the book – well I find it much easier if I go to the piano and pick out the tune then I can learn it then I just sing it with them like that.

30 **HT** Sorry I misunderstood, I think the piano can be a barrier when you're singing with the children unless you're very confident or you've got two people doing it.

P Yeah I'm nowhere near good enough for playing like that

HT You sing as well you were saying for yourself?

P yeah umm not in any choirs I liked singing with the Brownies and on serial placement we sang a lot I think that was mostly down to me cos Terri didn't – she wasn't confident about it and the others looked to me.

HT So as I said before your colleagues seem to think you're musical then

40 **P** umm That's really not that I'm musical but I know a bit more than they do I think cos I had lessons but I didn't keep them up – I wasn't going to do music at GCSE I didn't like it then I was much better at art and well no I didn't like it

HT Why do you think that was?

P That's easy the teacher – you know I don't think she liked music (laughs) well if she did she made it really boring

HT So you're talking about school music not all music?

50 **P** yeah that's it in school the music – it doesn't I'm not sure how I think about – well I think it is cos I like a lot of all types of music but when you put it on to listen for yourself you get to choose – yeah it's your own choice and you're in that mood and you don't have to listen when you're not in that mood but the trouble with school is it's at a set time and then the teacher chooses it and if it's classical which – with our teacher it was most times – but then

sometimes she'd play pop music trying to be in with us ooohhh (pulls face of embarrassment).

HT (laughs) yes I know what you mean and she probably didn't like it and probably didn't know what you all liked and then by that age you're all into very different things as well

P yeah that's it – it doesn't work that and I think the piano lessons were like that cos I did want to play well it was mam's idea to start but I do like messing around I like the sound but I hated the practicing and it was pieces I didn't like a lot of the time. At Brownies there was an old piano in the hall and I messed about on it with the kids and that was fun.

10

HT So do you pick up tunes by ear you say messing about

P No I can't do that I learn tunes and I mess about with them so there's the tune and then I change bits

HT Improvising?

P nothing so clever as that

HT OK well thanks and can we keep talking about how you're feeling about developing the music as we go through the year?

P yeah OK

HT Thanks again I'll get you to read through this and thanks for letting me tape it.

20

Paula- Observation / discussion/ field notes year two composition project.

10 Paula working with Sally, Rebecca and Rosalie -(all English specialists)
All in practice room, have 3 glocks –range of beaters. Reading words –
working individually – not talking – seem a little unsure of one another –
Sally humming first line on monotone – Paula watching Rebecca – Rebecca
trying a few notes randomly using 2 beaters but one after other. _ Sally
trying but using 1 drone D and playing A, F, G, A, F, G, A with D – Paula
watching out of corner of eye – seems checking – she’s been humming
monotone really quietly. –Paula hit occasional note – could be starting note
for humming a line of words. Rosalie on same glock as Rebecca leaving
Rebecca to play mostly.

Sharing ideas each have a few ideas – each supportive to others – Sally
most confident – Rebecca enjoying it – Paula shy and quiet but supportive to
others – I’m inhibiting them - stop observation

All round glocks on carpet – having fun – shyness seems to have lifted –
Sally leading – Paula smiling and listening to others’ – all got two beaters –
experimenting – fragments of repeated patterns- changed some of words

20 Trying out tunes together -each learning the others’ – all seem relaxed
including Rosalie.

Group moved to two pianos Paula much more comfortable – Sally Paula
playing tunes they already know – stopped when saw me watching – starting
to look at words again – Sally and Paula notating ideas –

30 Repeated five note tune – pentatonic scale CDEGA. Sally playing
combinations – Rebecca on Glock using 2 beaters using G as Drone to
combinations – Rosalie on edge again – clear other three have musical
backgrounds using musical terminology (dynamics /tempo/
timbre/scales/intervals)– Rosalie trying to play the tune she has – each have
one of the combinations – Sally suggesting putting together. Paula relaxed
with trying tunes – Rebecca’s reciting lines of song as Sally, Rosalie, Paula
play their tunes.

40 Clapping out words of chorus as group – trying different combinations –
Paula seems comfortable with this – only Rosalie having difficulty – Sally
leading group – once got a rhythm Sally uses tune ideas in rhythm – others
clap as she plays piano still using pentatonic scale + Drone effect. Paula and
Rebecca notating ideas on manuscript, Sally has too. Doing verse words -
Paula humming to her tune - others join in - Sally accompanies Rosalie and
Rebecca on glock - Paula / Sally on pianos.

50 As group- fixing ideas – Paula helping Rosalie get her tune fixed – Sally
coordinating from piano – Rebecca on glock – Paula on other piano – all
singing the words very quietly but fine – putting some dynamic shading into
it. Paula and Sally most confident seem proud of tunes – Rosalie more
confident – Rebecca fine. Going to tape it and asked me to play Paula’s part
for presentation as Paula way next week.

Paula - Extract from Presentation discussion year two after music composition project:

Paula I was thinking you are used to hearing things in the ordinary world. When you're kind of thinking about music that you've already heard before and the way that you hear music patterns being put together then you start thinking well that's kind of what's 'right' so then is what I'm thinking 'is that right' and you're not sure if what you're doing is going to be like that and you're not sure then.

HT What about you Paula do you recognise this barriers bit?

10 **Paula** Yeah it was we were trying to do it on the glocks but we all had some music and I had a background in music and I used to play the piano and a few of them had that so we all went back to what we knew and it was difficult to get away from that and just play with the sounds cos we were doing tunes we knew from before.

Paula I'll do my process.

HT OK

20 **Paula** Yeah. Right well I worked as part of a group of four and straight away when we got the sheets we went away to the back room and kind of instruments didn't really come into it they didn't really happen at first I was working with **Rebecca**- then **Rosalie** had joined us and got the sheet got the words and straight away um were we going to sing and **Rebecca** says well we'll sing - I and said - I don't want to sing and just really I couldn't get through this whole confidence thing cos I didn't really know them that well, people I'd not worked with before, well I know **Rebecca** but I'd not worked with her so we kind of got through it by humming and we kind of got - we decided on five notes we used a glockenspiel and we decided we would use these five notes and then we changed the beaters around and then with the words we decided we would just stick to the chorus and we talked about our musical backgrounds and things like that and because of this obviously we
30 decided on using the piano more so than using the three glocks. Um so we got our kind of vocal range through kind of humming and then we did move straight on to the chorus cos we decided that was what we were going to do. But even though we were sat in a group we were all in the back room we were well it was more or less all in silence cos you were doing your own thing and you were thinking about how you wanted to do it and you were writing things down purely by humming and um and then we'd sort of say 'Oh I've got this' or whatever and then we were discussing it so we were doing on our own and then we were talking about that we thought that it was hard just well we thought that it was really hard just getting the sheet and then saying we'll make a song. Cos Sally's really musical she can play the piano and read the music cos she's really good but she said this was really hard to just mess about cos she wanted it perfect straight away so the pressure...um

HT yes the pressure is enormous isn't it?

40 **Paula** Well we were getting to the stage of sort of messing about and I know a lot of us were finding it kind of hard. And I was just kind of finding anything I didn't really know what I was doing. But then it kind of came together more um we decided on the words we changed the words of the chorus in week one and then by week two we did that bit at the beginning where we had the two beaters and that kind of made it more or less what the intention was. So
50 we sat and again we realised that we all needed two beaters and then we were all sat together and we were all down on the carpet but we were all doing a bit individually even though we were still sat together and then so we

were kind of helping each other. And cos we had the two beaters and with Sally could bang away with two beaters and she found that really easy to do cos she plays the piano so she's obviously used to both hands going. I found that hard cos I just kind of hold this one (holds up the left hand and laughs) (All the others agree and laugh and demonstrate poor two hand use of beaters)

Jackie Yeah it is difficult but I liked using the two

10 **HT** Yeah you said it was easier with two beaters. Cos didn't you use them as one beater by doing that hand for those notes and that hand for those and so you were splitting one tune up into two bits then you found that easier? Is that right??

Jackie it wasn't harmony it was taking turns with the hands.

HT but you (Paula) were thinking like in pianistic technique and doing harmonies so you were putting a lot of pressure on yourself.

Paula yeah it had to be like playing the piano so trying to find the tune with this hand (shows right hand) and making the harmony – had to get the accompaniment right but it just (demonstrates left hand just hanging there doing nothing and laughs)

20 **HT** So this pressurising yourself – the individual pressurising yourself against some amorphous perceived view of what should be is a real challenge in music isn't it? Don't you think? I wonder how much the children are doing that?

Paula Certainly at Key stage two – not so much the littluns

HT not got those preconceived notions yet?

30 **Paula** Yeah Anyway well we decided on a – we kind of formed a little tune – all the time we were finding little tunes it was based on sounding it out (the words) and finding the beat of the words - we decided that was because we were all English specialists and we were kind of always clapping out the words to see which that's why we changed the words so it was kind of like a religious song it started off low and then it went up and then came back down and ended on the same note. So it was just a little kind of basic tune. We had that by the end of week two and then we actually moved onto the first verse instead of the chorus cos we didn't feel the chorus was going too well and so we got onto the first verse. And we had done that by the end of week two but we had not done any tape recording it was all written down. Then in week three we did some recording and we kept the same words and more or less the same tune. It just acted as a kind of memory thing and it made it easier and we just kind of needed to see where we were going with it and using the instruments you can touch the tune the way it goes. Yeah

40

HT so right using all the senses is valuable as well that sort of tactile and the visual image as well as using the auditory bit and we don't recognise that enough with children. How much that visual image helps?

Paula yeah cos we were remembering by kind of seeing the notes you know on the glock - the shape of the tune as it looks on the glock.

HT so is that the visual patterns?

50 **Paula** Yeah I know that the notes we made, um the notes that we made about which notes we were going to use um Sally went and played on the piano and that kind of clicked in what they were and then the target was - well we found it really difficult cos when we were working as a group it was really difficult to mess about and kind of get into that whole messing about with sounds but once we got passed that and we'd got something good it's like. Oh let's put it on the tape cos we've got a little tune and we've got a start.

HT so that little tune acted as a crutch

Paula Yeah and we got confidence
HT you got confidence
Paula Yeah we all lacked confidence but then it helped all of us
HT That is important isn't it it's all about confidence

10 **Paula** That's right it worked well in our group because we had people like **Sally** who wanted it to be perfect straight away and was really musically minded and knew what she was doing and the rest of - we all had some kind of music there was only one of us who didn't have music background and we we'd all played some form of instrument and so we all had to tackle it in a different way but it was so funny cos when we all started to work as a group together there was all this sort of silence apart from this sort of humming and we like went Oh yeah good idea but you really wanted your own idea...but then you were not really sure that your idea was good enough ...

HT I've been asking some of you in the study I'm doing but for all of you - In terms of how you define yourselves how many of you would define yourselves as musical?

20 **Paula** I used to be very musical when I was about 13 but I think it's just a case of I can't read music now like then (side ends)

Side B

HT So do you think being musical is about reading music so if you learnt to read music again that would legitimise you as being musical.

Paula I would be more - if I could read music and play an instrument I would be more musical cos I've got a piano at home it's just that when I'm at home I can't just sit down and play it you know any tune.

Paula – Informal interview prior to assessed block placement in year two

HT Thanks again have you got time?

Paula Some – I'd rather talk now though cos I'm not in tomorrow I've got to go back into school.

HT OK so have you met the class?

Paula (enthusiastic) Oh yeah their really good and it's only a small class about 22 or 3 in there.

HT What age?

P Year three and their quite big for their age – well I think they are mind you I've had the young ones so far so it'll be good to have KS2.

10 **HT** That's the age you prefer isn't it?

P Well it was when I started but really I like them all right across primary so I don't think I'm gonna be a definite KS 2 or KS1 but probably a mix.

HT So the school sounds – it sounds as though you're feeling excited about this.

P Yeah the kids are good and then I met the teacher and the head and they seem – I think they're very welcoming and the atmosphere in the staff room was 'Oh come in Oh we've been looking forward to you coming' - that was nice. It felt good – the classrooms a bit on the small side but there's a shared space and it goes out onto the hall as well. It's not a big school so that's part of the friendliness they all seem to get on.

20

HT Good that's very positive so do you think you'll be able to do music.

P I didn't really get into that they're doing the Romans as the topic – they do history this term and geography next and I know they're doing art so that's about all I was able to get that's why I'm in there tomorrow to get the timetable and some of the planning sorted.

HT If you want help with the music planning come and see me. So it's a small class and it sounds as though you're going to enjoy the atmosphere there. Can I ask you now about how you're feeling about doing music and if you feel - dare I say musical??

30

P I'm feeling good about having a go cos I had a good time on serial placement last year and then we've got loads of ideas from the sessions and I think I felt I well I think we all did I felt quite an achievement with the composition from going 'Oh no I can't do this' to getting a piece together and fitted to the words. Then it was really useful thinking about how we felt as we were doing it and then again when we shared our processes it was surprising we all I s'pose what happens is you think it's just you and then they all say they felt as though they didn't know how -umm even Sally and Ellen when they started but then you think and we worked it out. We were looking for something more – umm I don't know more like proper music – umm no that's not it - I mean (pause) sophisticated that's it more sophisticated but the simple tunes worked didn't they (looks for approval)

40

HT They certainly did I thought it was a lovely sound and very sympathetic to the mood of the words.

P yeah it was and then telling the others how we felt I was a bit umm scared but it felt OK talking about it except Terri she gets in to this pressure she can't present –then you realise I'm not as frightened as that and everyone supports you so (pause) I think then seeing how that works with children it makes you much more aware of their processes so yeah I feel OK about having a go with it.

50

HT So is that making you feel back to being musical again?

P (Laughs) well yes and no (pause)

HT Go on yes and no in what way?

P Yes I'm OK with doing it with the children and as I say I've got ideas but No I'm not you see you watch like Sally and you and Ellen and then I wasn't

gonna be at the presentation and I'd been practicing and practicing with the others and then you stand there and watch and Sally says will you play my bit and there you are straight away no messing got it in one.

HT Oh well let's take me and Sally out of this I was watching Rosalie and she was looking at you and Sally and I could see she was thinking they're musical and another thing you and Sally were notating the tunes and then you were using terms like intervals and pentatonic scales and major thirds and drones and so on

10 **P** Umm but Rosalie she's got no musical background and I've said I learnt piano and notation when I was younger so if you do that yes I'm 'more' musical than R but that doesn't then say I'm musical like that does it?
(pause)

HT Well can you help me out what does it need for you to say you're musical

P yeah again it's playing really well you know up to speed and reading fast umm

HT So you can practice that up and you'll get faster and then you'll be musical??

20 **P** (laughs again) umm well sort of but again it's all the other knowledge you have to have – no and I know you'll say so you can just look it up but no it's umm it's more than that isn't it. You know it's **knowing** music that's it it's **natural** - you don't think about it you just **know it**. Now in art I'm more like that in art I **know it** I mean well not everything about it but it's much more **natural** to me..(pause)

HT OK thanks I see what you mean but is that for everything I mean you like to listen to a wide range don't you so

P Yeah but that's well that's different that's my music that's not ...I don't know - it's just different.

30 **HT** OK thanks I think that's really interesting and perhaps we can carry on thinking about why it's different. I hope it goes well tomorrow and if you need help..

P Yeah thanks that's something to think about – I don't think I'll have an answer you know

HT That's OK I don't expect answers it's just interesting don't you think?

P yeah umm it's not what you usually think about yeah well.

HT OK I'll get you to check this over if you don't mind.

P No that's OK

HT Thanks

Paula – Extract from assessed block school placement year two

Year three class of 23 children, gained grade 63%

Teacher's overall comment:

10 During the placement Paula developed an excellent working relationship with both the children and staff at the school. Her planning enabled the delivery of the programmes of study and learning objectives to be accomplished in a variety of ways so as best to meet the needs of the children. This was all done with a calm and authoritative teaching style. She critically evaluated her own performance with success and took on board advice given to good effect. I have no hesitation in recommending Paula as a teacher and I am sure she will make a valuable contribution to any school.

Foundation Subjects:

20 In P.E. Paula's lessons showed a good understanding of the programme of study and were implemented to show a progression of skills. In history Paula taught the Romans aspect of invaders and settlers. Not initially confident with the subject matter her lessons were increasingly able to deliver relevant learning objectives in an interesting and engaging format.

(No mention of any music)

Targets:

Develop ways to improve pace and use of interactive resources in numeracy
Develop differentiation in Literacy to achieve learning objectives, particularly for children with SEN.

Paula – Informal interview after year two assessed block placement

HT Well it's good to see you all again and you did well on your placement well done

P yeah well not as good as last time but

HT Still in the very goods and of course the criteria move from level to level so you can't be the same as last year so this is really good. Umm I was reading the report and it doesn't mention music?

10 **P** No it doesn't – it doesn't cos I didn't do any – I was wanting to but it wasn't timetabled - umm you know I said they do history this term then geography well it was a bit like that with art and music except they did do some music but only with the peri teacher (peripatetic). He came in once a week and had them all in the hall and the head teacher had staff meetings and other staff development times so and I had to be at those so I didn't even go in the hall with them

HT Was it hymn practice or..?

P It was some hymns and some other songs getting ready for Easter they do the egg festival and make a bit of a thing about it in the local villages and so

HT Oh practicing for a performance?

20 **P** yeah so ..sorry no music and I was a bit annoyed cos I wanted to but then you can't go against them and in every other respect they were lovely couldn't 've been more wanting me to get on and do well and showing me how to plan and assess and all that...

HT Oh well so you haven't really had any more experience then than from when we last spoke so you didn't even get to work with the peri?

P no as I say we had staff meetings etc then (pause)

HT Well when we get to the serial placement umm you'll be able to teach it then so how does it make you feel about music?

30 **P** They liked it cos I was an English specialist and that's the priority and for the league tables the parents expect it it's quite a well off area that so the parents they expect results and that's the same with the music so the performances they've got to be well you know for the parents so that's more than what I can do in the classroom, it's not really worrying about how the children are learning music more for show. I think they (teachers) thought that it was the best way with the music not doing not each one of them best to have the 'expert' in. I mean he was brilliant on the piano.

HT (laughs) A real musician?

P Yeah he was yeah the singing was good so – so really the children were getting something from it.

HT Has it changed how you feel about yourself and music?

40 **P** I s'pose it's a bit – I'm not getting the experience of teaching the kids and yeah that's the main thing and you need it for your confidence don't you? Well I do and then it makes you think perhaps ****'s right (tutor on the course). He says you've gotta be able to play the piano and he doesn't mean like me he means really play it like that peri

HT Do you really think that?

P I don't know no not all the time but well we can't all be good at everything and perhaps it's best to get the expert in – no well I don't know – that's all I can tell you about the placement and music, sorry..

50 **HT** No don't say that you've been really helpful and thanks for your time but well using the 'expert' or not that's something you can start to debate in the assignment perhaps you're all gonna have to think about that (3 kinds of teachers assignment). OK well thanks very much I really appreciate it. When you have the serial placement you know I'll be coming out to see you – I was very grateful when you all said I could so I'll see you then.

P OK

Paula - Observation/ discussion/field notes year two art and music serial school placement (working with Terri)

Paula agreed it would be OK for me to come in.

10 Terri / Paula working together -year three class. Theme around Iron Man story (Ted Hughes). Terri /Paula - English specialists - story good starting point for them. Paula leading class - rhythm game in circle. Got children making machinery noises with body / mouth percussion. Terri using observation schedule - watching two children. Terri very aware of my presence – I'm making her self conscious. Students change over Terri leading reading extract from Iron Man about his movements – good story telling voice – T's confident. Story taking up too much time, Paula gets Terri to stop reading the story. Paula has put small box of mixed untuned percussion on each table. Instruments sorted by the tables -Terri stands near three groups of children with a box of instruments on each table. Terri comfortable to get range of instruments for children. P asked children to find sound to make Iron man move his arm - Terri watching them closely /checks across to Paula – P making encouraging body language to T. T stops children gets group 2 to show a sound –two boys using metal beaters one on fish guiro/one on metal agogo but rubbing like the guiro action. T asks children to shut eyes –'is it like Iron Man's arm moving' – children think is. P gets group 4 to show – T looks to me smiling pleased with children's results. P gets children to close eyes before children show and guess which instruments girl 1 holding Triangle tight banging with sharp hits (dull /loud), girl 2 with affuche cabasa rubbing beads with fingers up/down not round drum, P leads discussion of which instruments T laughing with children as they guess. P has good pace to this good re focussing of children T starts them off with time limit for next part making him walk – P reminds size and speed slow heavy big. T and P working well together. Making lots of eye contact T for reassurance mostly but seems pleased. T stops them gets tape recorder to tape work. P organises audience standing round table group 1 show arm sound then walking P asks 'can they hear Iron man walking' children agree it is boy W says he was running. T asks why? Boy W too fast. P asks composers they don't agree P suggests they try it slowly and she will count them in P counts slowly to four. Play slowly T and P clap boy W proud group agree better slower except girl C who still likes it faster. T leads group 2 showing asks children to close eyes – leads questioning good open questions - children responding well (teacher enters room) T looks anxiously at P – P reassures. P gets next group showing – P and T worried about time look at me for help. I go to P and suggest get groups to show straight after one another without discussion so getting Iron Man to walk a long way. T organises this after group 3 shown. Has grps 4, 5, 6 showing with grps 1, 2, 3 eyes closed. Works quite well grp 6 bit slow off mark / audience open eyes T gets them to shut again. P suggests 4, 5, 6, shut eyes and 1, 2, 3 play in turn. Children getting the idea Teacher really pleased T and P confidence good. P handles game of putting instruments away by names of instruments –hold up triangle asks for name – all triangles put away. Children well organised bit noisy. T gets them settled tidy away continues. Teacher obviously pleased. T sees me - next bit is singing song getting children to move like iron man adapted 'everybody do this do this' etc. Would I leave and take teacher with me.

50 Teacher and I leave. I go to see another group.

**Paula - Year two Discussion after serial placement sessions with teacher,
Paula and Terri**

- Teacher** - Gosh children into that -excited about being taped.
P we're going to play it back next week
Teacher - can you leave it here -grab the moment - week too long to wait
P (not sure) yes can we still start with it then?
HT yes because focuses again getting them to remember instruments played - collect out of box
Teacher -really surprised at children's ideas
HT before you arrived boy W too fast comment
Terri yes really good listening I didn't think of that but W right
10 **P** girl C didn't like criticism thought fast was good but played slow
Teacher C wouldn't like criticism and not from W - W very musical started piano lessons
P W leading group with sounds
Terri yes one of children observed
Teacher Iron Man story really good stimulus didn't think about doing in music but good idea
P We're English specialists stories good way in for us
Terri we're confident with story not so much music this worked really pleased they had fun - thought too noisy but on task
20 **P** stopping to show calms it down
HT and sharing ideas -gives purpose - how did song go?
Terri thanks for leaving better just us and children
HT completely understand
P you should see her (T) she was good- leading them
Terri yes I was OK even with P there - bit nervous but children doing it - relaxed then - fun with them.
Teacher yes know how you feel - same for me not sing in front of people - fine with children - Mrs **** does singing with them - really good - piano accompaniment - does rounds and parts - 'makes my efforts seem bit....'
30 (mimes iffy - poor quality from face she pulled)
(*P and T make eye contact*)
P children -good ideas -moving slow / heavy used voices - creaking / squeaking noises with movements
Terri surprised at that - didn't think about that - children's idea -worked well
HT Thanks everyone catch up with you at uni

Paula - feedback about serial placement

10 We had a really good time on serial placement. The topic of the Iron Man worked brilliantly for the art work with the large collage and using the story as a stimulus for the music worked very well. The class teacher was very helpful and was keen for us to try out what we wanted. We were worried because Claire and Jackie were asked to include notation with their class and we were not sure if we would be expected to do this. We practiced the body percussion, voice percussion and instrument sounds for the Iron Man before we started the placement. We both felt that this gave us insurance in case the children could not think of ideas for the sounds. The rhythm game worked well. We organised the instruments into small mixed boxes and we decided to have six groups. This left the groups with only four children on each table. Although we had three groups each to look after we thought it was easier for the children to work in the smaller groups.

20 As English specialists using a story helped us to feel confident about structuring the activities. We adapted the song 'Everybody do this' because we were both confident in singing this song. This worked really well for generating Iron Man movements. The children used mouth sounds as they were moving. We had not expected this and we were pleased that the children were joining up the different sounds. We had been asked to leave the tape of their Iron Man moving sounds for them to listen to between our lessons. We were not happy about this at first because we thought we could not repeat it again at the start of the last lesson. After a discussion with Helen we were able to use the tape to remember the instruments and do whole class copying. We were not sure if this idea was going to work, getting the class copying the sounds using magic instruments and mouth sounds but it did. I think that I have learned a lot about organising practical instrument work. I am confident now with managing questioning about the children's music. I am confident in adapting and using well known songs to
30 fit a topic.

Paula - Art and music serial school placement year two report.

Year three – Iron Man topic

Teacher's comment

10 Excellent planning using the programmes of study for art and music. Appropriate activities to the needs of the children. Care was taken in providing the appropriate resources for each session. Children were motivated by the story and the topic. The display was an important stimulus for the children in the language work after you had left. Collaborative working was very good.

Areas of Strength:

A lovely calm but firm manner with the children. Excellent art skills and subject knowledge which included the display work. Excellent musical knowledge including adapting songs. Music organisation for practical work was of a high standard. Making the learning into games and making it fun.

Targets for future development:

20 Timings of the parts of lessons – the introductions need to be sharper and the transition from carpet to group work managed carefully.
Tidying of art materials – too much mess left for the cleaners.
Continue to build on excellent planning
The children and I would like to say a big thank you.

Paula- End of year two audit

Yearly Learning Outcomes for Primary Education Music Specialist

Trainees

Year Two

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a wide range of sound media, including ICT, voice and as appropriate their own instrument; *Very good sound media, not experience of ICT, good with voice adapting songs, getting better with piano again .*
- specifically developed skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *Getting better -Piano practicing and action plan for improving*
- 10 ▪ used the musical elements as stated in the N.C. for music to develop their own compositions and to develop integrated ways in which these could be used with children; *Very good*
- developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions started to explore the integrated nature of these for developing musical learning; *Good for all except improvising – tried but need more experience*
- developed increasing knowledge about a range of composers and their related genre through their research for their own compositions; *N/A ???*
- 20 ▪ developed their ability to use source materials to support their own subject knowledge development; *N/A*
- begun to develop their abilities to reflect upon, evaluate and appraise their own and other's musical work. *Good own and others (children)*

Music pedagogy

From the work in the University and in school they will have:

- increased their understanding of music education and various approaches; *Good*
- 30 ▪ a clear understanding of the N.C. for music and other relevant documentation; *Good*
- developed their abilities in the processes of interpreting the N.C. for music to a variety of classroom situations; *Need more experience – good on serial placements*
- developed their understanding of the integrated nature of programme of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this; *Good on serial placements*
- 40 ▪ planned, organised and managed music in the primary classroom for the whole class; *Very good on serial placements*
- started the monitoring, assessing, recording, reporting and progression of music in the primary classroom for their class on block placement; *Need a lot of experience very weak*
- devised and trialled assessment and observation schedules in school contexts; *Good on serial placement 2*
- increasingly developed their abilities of applying their subject knowledge to work with children. *Good on serial placements need more experience*

50

Subject leader and curriculum co-ordinator roles

Trainees will be increasingly aware, from their serial and block placements and the work in the University, of:

- subject leaders and curriculum co-ordinators' roles; *Good serial placement not block*
- a range of documentation and related issues from the schools in terms of planning and schemes of work in music; *Good serial placement 2*
- issues relating to professional development from the INSET with the year three trainees; *Very good many ideas*

10 Through the assessed presentation, of their development of skills in the media, they will have:

- increased their abilities of disseminating ideas to a range of audiences; *N/A*
- developed materials to support a formal presentation. *N/A*

Philosophy of music education

They will have continued to develop, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their:

- 20
- views of the type of musician and music teacher they wish to be; *Good ideas need more experience and practice*
 - the differences in approaches to teaching music based on musical beliefs; *Good understanding*
 - understandings of the underlying philosophy in the National Curriculum documentation; *Need help with this*
 - analysis of the philosophies underpinning schools' documentation and approaches from the serial placement information. *Good from serial placement 2*

Personal and professional profiling

They will have developed their skills in:

- 30
- analysing their strengths and weaknesses in the areas stated above; *Very good*
 - devising action plans for future development; *Very good*
 - producing needs analysis documentation for a specific purpose (INSET by Year Three trainees); *N/A*
 - the collection of evidence to support the analysis of strengths and weaknesses; *Good*
- 40
- understanding some procedures for deciding how and where to access support for their future development plans. *Good understanding.*

YEAR THREE

Paula – Informal interview at the start of year three

- HT** So you're into year three it seems no time since you were year ones I must be getting old – don't answer that!! (laughs)
- P** It's gone really quick and I'm enjoying even more than I thought
- HT** Good I'm really pleased you clearly want to be a teacher and from your reports you're going to be really good.
- P** I hope so – I've still got a ways to go.
- HT** Now so far it's been a problem on block placement getting you some music teaching although you've done really well on both serials
- 10 **P** yeah it was good at ****(serial placement school year two) and doing something like the Iron Man with all the art and then fitting the music to it that was good that was something I thought that built my confidence right up and Terri she was really good.
- HT** You both were I was very impressed with you and particularly the way you organised the practical work and your questioning that was really good.
- P** yeah we were amazed at what the kids will do if you let them have their way and well their ideas
- HT** It's a matter of having the confidence to step back isn't it and you both did that you seemed umm I saw you giving encouragement to Terri
- 20 **P** Yeah we were keeping each other going she was supporting me too... We knew umm we'd practiced the sounds and so we had them if the kids if they had none we had sounds but it wasn't like that it was really good.
- HT** Yeah lots of ideas –umm now can we just look at bits of this (end of yr two audit)?
- P** Yeah I'm not sure with some of these umm we haven't done some of this have we??
- HT** No that's right it's the specialist one but it seems you all find this easier to deal with then the generalist profile.
- P** yeah it's easy statements to answer
- 30 **HT** So I see along with most of you that assessments something to develop this year and umm you do the assessment focus in the first placement so you'll get the idea in that but then you can work on it through the sessions. I wanted umm can I just look at the umm this one (points to - views of the type of musician and music teacher they wish to be;) here you've said (reads) 'Good ideas need more experience and practice'. Can we explore this?
- P** umm (pause) umm I s'pose what I was meaning with the teaching that's easier I just haven't taught enough music and I know the type of teacher I want to be I really want the children to go through the process I think we did it and you really learn about doing it and you know that umm really I think the kids are quicker at trying it than we are umm not so umm they're not afraid of
- 40 having a go they just get started but umm for the teacher you have to make that happen umm set it up right for them umm (pause)
- HT** Well that's exactly what you and Terri did wasn't it you set it up and the children respond to that.
- P** yeah yeah they really did so that's teaching umm the other well it's really me it's practicing umm I come down here and me and Ellen we've been coming and trying to get back to where I was tho' it's different cos I'm not umm I don't have to do the pieces that I'm told to I don't have to play (pause) umm not playing what someone else decides. I mean mine wasn't like what Ellen had mine (piano teacher) didn't shout at me umm the problem was
- 50 having to do it umm yeah mam paid for it so I didn't want to let her down but I like messing about I like playing just yeah messing about.
- HT** So this is developing the type of freer musician in you is that what ...

P yeah I s'pose yeah freer

HT So you're becoming more musical in that way aren't you

P (laughs) I'll say I'm getting better umm that's what I'll say getting better

HT Right I get the feeling that's it for now yes?

P Yes that's it (laughs)

HT Ok thanks and usual thing do you mind checking

P yes I'll umm you know I like reading through these (transcripts)

HT really you sad person (both laugh) thanks

**Paula - Observations/discussions/field notes of mini project (recreating / interpreting scores) year three
(worked with Jackie and Terri)**

- 10 Jackie and Paula have decided to work together looking through scores Jackie is enthusiastic about trying this out, Paula looking bit unsure, Jackie jollying her along. Jackie likes the scientific looking score with four sections, also likes Skyscape. Paula doesn't seem to have a favourite, Paula –to me 'I'm having trouble thinking about this as a music score' I suggest it's just a different system but it's just got to be decoded like any system. Paula 'is there a right answer' she wants to know if it sounds in a certain way? I tell them both it is different with every performance cos it depends on what instruments performers choose, speed they choose etc. Jackie 'so it's like the graphic scores the children do?' I confirm this. Jackie now sure what she's going to do.
- 20 Terri is on her own and looking very lost again. I suggest she works with Paula and Jackie or with Dawn and Rebecca - Paula is quick to get Terri to work with her and Jackie – Terri seems OK with this but she is very nervous about trying this. I have a word with Terri and say she does not have to present at the end and could do something different. This seems to help.
- 30 Jackie has persuaded the other two that the Skyscape is the one to go for, been checking around the room had a chat with M and E. Paula has been looking at the lines underneath the shapes and the lengthwise line. She's suggested to the others that they choose different pitches for the line, Paula goes to piano, Jackie in deep conversation with Terri about instruments at the trolley Jackie just picking different ones up to try sounds, Jackie getting Terri to help with sorting and categorising untuned percussion. Terri is fine when directed to do something –she's listening carefully and trying out different types, metal, wood, plastic etc. Paula is trying different types of scales on the piano, chromatic, minor, major, I suggest modes, pentatonic and show her book with North Indian Classical raga say she can invent her own scale.
- 40 Jackie and Terri have several different untuned percussion in different sets. Terri explains to Paula thinking behind the choices, Paula shows Jackie and Terri the scales, Terri starting to feel insecure again looks at me – I suggest that Jackie and Terri don't need to know the theory behind Paula's ideas but close eyes and listen to the different tunes Paula is getting and decide what they like.
- 50 Terri still engaged and Jackie being very supportive to her - Jackie's enthusiasm is helping the other two. Paula has notated her tunes Terri explains that they like a particular one and Terri felt closing eyes was a good idea to focus just on the sound. She/Paula used that with children on serial placement. (One they like is based on Dorian mode) I suggest that Terri and Jackie make a list of the sets of instruments they've got + notes of how they're playing them Terri panics and thinks I mean musical notes – I say you're English specialist write in prose! Terri's relieved. Jackie talking about trying sounds with the sets being each of the different shapes.
- Paula says they've been talking about this in the week and decided it's got a story. (P and T are English specialists) Terri thinks it's like a picture of rain on a window, Jackie says this idea has made them focus on the type of

sounds. Paula's scale is a drip going down the window and the others are doing the dots and shapes either side of the drip. Jackie getting them to work out speed and how they'll play the shapes in the order. Terri taking left side of line and Jackie right side. Bit of tension cos Paula keeps playing too quickly Terri finding getting to the different instruments in time difficult. Jackie keeping the peace.

I suggest that the drip can happen several times while the shapes happen more slowly. Jackie thinks this is a good solution.

10

Paula is trying the tune in sections and repeating each section for each of the shapes in that section. Terri really engaged and working hard to get the sounds in the right order she has them set out with chair turned on side to hang things on the legs.

Jackie is directing this piece - has it mapped out on the big sugar paper with each shape enlarged to write out instrument names and directions in. Terri says it's easier when she can use words not (musical) notes. Jackie getting them to rehearse and counting to keep Paula slow enough. Terri knows which number she comes in -concentrating really hard.

20

Paula– Discussion of process with Jackie and Terri

I was fine when you (HT) said the project was recreating from scores until you showed us the scores. I'd arranged to work with Jackie this time and it was a good job too. She just thought it was great like cracking a code. She doesn't read music so it didn't matter to her, in the end I let her decide because I couldn't make head or tail of any of them. I was looking for something I could recognise but they were so different. What I liked about this one was it had the lines like the stave only continuous behind the picture of the line and shapes. So that gave be the key into it. On the piano I'm OK Terri was in a panic but that was good when she knew she didn't have to present. Really I let Jackie take her off to get instruments and I just was happier on the piano. I couldn't think which type of scale to use and then you came with the modes and pentatonic and that Indian book is good. I'd done modes before I'd forgotten until you said and I couldn't remember how they worked so it was important that you were there for that. The Dorian mode is very evocative and once we had the story of the rain on the window that mode fitted the feel. It was difficult doing it so slowly cos it lost the sound of the mode. You said do the repeating it but it didn't sound very good repeating the whole thing but then in the little bits it worked much better. I don't think I would have got started without Jackie. That was important having her not tied down with musical notation. Terri was fine once she had a story to think it through. It worked out fine you playing Terri's part and she stayed for the whole time.

Paula – Informal interview prior to final assessed block school placement year three

- HT** So this is nearly the finishing line then just the placement to go and you'll be a teacher.
- P** yeah me *a teacher* what I've always wanted since I can remember. You know I remember sitting in the teacher's chair and reading a story and that was it from then on.
- HT** UMM it is amazing the things that happen that change you life really yes I think you've been very focussed so anyway who have you got this time?
- P** Reception I didn't think when I started that I'd want to be teaching reception but I have enjoyed the times with the young ones I like the older ones as well but I think I'm more towards the lower end now.
- 10 **HT** Have you had your visit yet?
- P** Yeap Mon and Tues we were in and well from this (makes small gesture) to this (makes large gesture) the schools massive umm and yeah lots of problems so a bit different from last block
- HT** So that will be a bit of a challenge
- P** Yeah and yeah I asked about doing music cos I knew you'd be asking and well I've got to for the experience
- HT** So what did the teacher say?
- 20 **P** Yeah basically she said yeah have a go umm get on with it we'll try anything and with reception I'm not worried about subject knowledge cos I know plenty to do music at this age it's not a problem (pause)
- HT** and you've got lots of ideas and then you can have a sound corner and
- P** yeah the topic is animals so I've been talking to Claire and Jackie they did animals on serial you know
- HT** Yeah I watched them
- P** Oh yeah sorry
- HT** No that's fine yeah they did some really good umm they got the children composing different animals and they did movement as animals umm they had year one wasn't it so only a bit older so it'll translate well
- 30 **P** yeah and then the other topic is nursery rhymes so that's good for English and music I can get both going.
- HT** Good you seem really confident and ready to try it out
- P** yeap
- HT** OK do you think having done the recreating project that has helped at all?
- P** Yeah I think it gave me another thing I hadn't even thought about you know when you gave those out I thought what umm but umm yeah it was a real learning curve I had to re-think about notations (she stress the s). Well I know I'm not very quick with reading but I always think of music as that
- 40 (standardised notation) not any of these other things (contemporary scores of none standardised notation). See really what happened was that Sally and Ellen and me and Rebecca and well we could read music – not well but umm and well we were the ones who were going what now what but there's Jackie and she's yeah and Michelle and they were just well it didn't matter about reading music we were all the same – not a clue.
- HT** so you found that a challenge but you did really well in it didn't you.
- P** umm I think that was Jackie she got it going you know she loved it like code breaking they're nuts those maths lot you know (laughs)!!
- 50 **HT** Yeah she really got carried away yeah it was interesting to watch the reactions and it happens each time that, anyway I'm glad you think it is another bit of the jigsaw so to speak. So are we any nearer to Paula being musical now?

10

P Yeah much more confidence and in teaching that's gonna be fine I think I'm looking forward to that and I'm using the piano a lot to learn the nursery rhymes and all the songs and so I think umm I think I'm enjoying it again and not feeling like it's got to be done?

HT Got to be done?

P yeah the practicing and learning all those pieces all the classical stuff I umm well I don't have to and I'm using it for getting the tunes and umm that's really useful.

HT Will you play in school do you think?

P No definitely not not on placement no no

HT Well don't say no see what happens you might feel you can do a little bit

P (pulls a face of 'don't think so') no not on block

HT OK well let me know if I can help out with your planning if you need a tutorial.

P Thanks

HT Ok see you after block

Paula - Extracts from year three final assessed block school placement

Reception class of 31 children in large inner city school - Gained grade 73%

Teacher's overall comments

10 Paula is an excellent teacher who provides a stimulating environment in which the children can learn. She has high expectations of the children's behaviour as well as the work produced. Paula has fitted well into our large team here in reception. She has developed good relationships with staff and children alike. Her planning is sound linking closely to the E.L.Gs with differentiation for all abilities. The activities that are planned are exciting and intriguing with areas in the classroom, where the children can follow-up objectives taught. I have thoroughly enjoyed working with Paula and wish her all the best.

Specialist subject:

20 Paula's specialist area is English. She created a literacy writing area which the children can visit when they have opportunity: a reading tent which is supplied with a variety of books linked to the different topics and book bags (a bag which includes games/puppets to support the books). Two different role play areas have been created – Pet shop and Nursery Rhyme Corner which encourages the children to communicate and act out different roles. Paula's other strength is art, which has enabled her to produce beautiful displays and to encourage the children's artistic abilities.

Creative development taught: (see also specialist subject)

30 Paula has planned a variety of creative activities including items for the jolly phonics, Mother's day and Easter gifts. She has talked to the children about artists and different media. Paula not only developed role play areas but also encouraged the children in drama – moving to music as an animal. The children have learnt a variety of songs.

Targets

To develop the use of questioning throughout the curriculum
To continue to maintain high standards in behaviour and work.

Paula end of Year Three Audit
Yearly Learning Outcomes for Primary Education Music Specialist
Trainees

Music subject knowledge

From the work on the course and in school trainees will have:

- handled and developed their skills with a wide range of sound media, including ICT, voice and as appropriate their own instrument; *Very good voice and sound media, ICT digital camera and tape recorders not computer programmes, using piano for learning songs*
- specifically developed further skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *Good using piano developed action plan*
- 10 ▪ with increasing subtly and for a range of musical ideas, used the musical elements, as stated in the N.C. for music, to develop their own compositions and to develop integrated ways in which these could be used with children; *Good understanding, composing with children.*
- further developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions further explored the integrated nature of these for developing musical learning; *Good*
- developed an understanding of the convention of recreating and interpreting music; *Good contemporary scores*
- 20 ▪ further developed knowledge about a range of composers and their related genre through their research for their own compositions; *Used Carnival of the Animals / weak knowledge*
- developed their ability to use an increasingly wide range of source materials to support their own subject knowledge development; *Good*
- developed their abilities to reflect upon, evaluate and appraise their own and other's musical work. *Good*

Music pedagogy

From the work on the course and in school they will have:

- 30 ▪ a well developed understanding of music education and various approaches; *Very good*
- a detailed understanding of the N.C. for music and other relevant documentation; *Very good*
- further developed their abilities in the processes of interpreting the N.C. for music and relevant documentation to a variety of classroom situations; *very good*
- developed their understanding of the integrated nature of programmes of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this across various age groups; *Very good up to year three*
- 40 ▪ planned, organised and managed music in the primary classroom for the whole class and several age groups; *Very good up to year three*
- developed the skills in the monitoring, assessing, recording, reporting and progression of music in the primary classroom for a range of age groups; *Good for reception*
- devised assessment and observation schedules in school contexts and systematically collected evidence of children's learning; *Good for reception*
- 50 ▪ developed their abilities of applying their subject knowledge to work with children. *Good*

Subject leader and curriculum co-ordinator roles

Trainees will understand, from their serial and block placements and the work on the course, the issues related to: the subject leaders and curriculum co-ordinators' roles; *Very good (assignment and in schools)*

- the processes and procedures involved in devising documentation and policy documents for music; *N/A*
 - issues relating to professional development from the INSET they gave to year two and year three peers; *N/A*
- 10 Through their regular opportunities to present their personal music learning and showing of musical compositions and skills development and the devising and implementation of INSET they will have:
- developed a range of strategies for disseminating ideas to specific audiences; *N/A*
 - developed a range of specific types of materials to support presentations in different situations and for different audiences. *Good*

Philosophy of music education

They will have developed, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their ability to articulate their:

- views of the type of musician and music teacher they wish to be; *Good more confident in both*
 - the differences in approaches to teaching music based on a range of musical beliefs; *Good*
 - understandings of the underlying philosophy in the National Curriculum documentation and schools documentation; *Good*
 - critical analysis of the philosophies underpinning documentation and approaches; *Good*
 - personal philosophy and key principles which underpin their music teaching. *Better understanding than ability.*
- 20
- 30

Personal and professional profiling

They will have further developed their skills in:

- critically analysing their strengths and weaknesses in the areas stated above; *Very Good*
 - devising comprehensive action plans for future development; *Very good*
 - producing needs analysis documentation for their own needs and for peers, from interviews, to devise an INSET for year three generalist and year two specialist trainees; *N/A*
 - the collection and collating of a wide range of evidence to support the critical analysis of strengths and weaknesses; *Good (not wide)*
 - be able to decide how and where to access support for their future development plans and understand this process for supporting colleagues. *Good*
- 40

Paula - Career Entry and Development Profile.

At this stage, which aspects of teaching do you find most rewarding?

What has led to your interest in these areas?

How would you like to develop these interests?

10 All of it! Throughout my final block placement I thoroughly enjoyed teaching Circle time (PSED) as this was quite a new style of teaching to me. I also enjoyed teaching the foundation stage curriculum; I planned for all six areas of learning and created a positive classroom environment, which was stimulating and fun. I hope to further develop my interest in the foundation stage through becoming involved in an exciting new project at ***** (name of school) in September, where I plan to form part of a successful team teaching/ managing/ organising reception. This new project involves planning as part of a team, the structure of the new early years setting, including the double reception unit. I believe that children should be provided with a happy, stimulating and positive environment in which they can thrive; therefore I find it very rewarding when I can put these beliefs into practice.

20 *As you approach the award of QTS, what do you consider to be your main strengths and achievements as a teacher?*

Why do you think this?

What examples do you have of your achievements in these areas?

30 Over the past three years I have proved to be a very determined, positive and effective teacher. I have been told on many occasions that my classroom management and behaviour control is very good. I believe my personal strengths are my ability to lead others and also the ability to be a team player. My subject strengths are ICT, literacy, PE, mathematics, and most of all art. I enjoy teaching all subjects and have built up a portfolio demonstrating examples of my work across all curriculum areas.

In which aspects of teaching would you value further experience in the future?

Which of these areas do you particularly hope to develop during your induction?

40 I have not yet led a whole school assembly, however I have jointly led a whole school hymn singing practice, and would therefore like further support and guidance on how to lead the whole school assembly/daily act of worship.

I would like to become the coordinator of a subject in the next few years and would hopefully like to shadow a coordinator this year so I can get an insight into what the job really involves. My subject specialism is English, however being literacy coordinator is a huge responsibility and I would like to manage another subject first, such as Art/Music or PE or even ICT.

50 *As you look ahead to your career in teaching, you may be thinking about your longer term professional aspirations and goals. Do you have any thoughts at this stage about how you would like to see your career develop?*

I have high aspirations and would someday like to be part of a successful management team I would like to be a deputy, then maybe even a head! (Someday).

Paula- Informal interview at the end of the course after final placement and CEDP year three.

HT OK well you've excelled on block haven't you well done it's brilliant news

P yeah and I got the job there in the reception unit

HT Yeah I saw that in your CEDP I realised that must have happened well done. And they know what quality they're getting. Now I gather you taught music and it seems you did hymn practice?

P (laughs) I said no I wasn't going to and you went don't say no

HT so did you play the piano?

10 **P** umm just for one hymn it was an easy one but I had to practice and practice and I told them I wasn't any good but they said have a go so I worked with the music coordinator and she was there to play most of them so that was OK so they weren't expecting much from me so that was OK

HT Well you can't tell them you can't do it can you?

20 **P** No umm no but well in the reception they're really good they all sing and it doesn't matter if you're no good but they expect everyone to have a go so you get pulled along by them which is good but then I was doing the nursery rhyme corner and I'd got some that they didn't know so they were learning them with the kids and me and I did the sound corner and used the digital camera and we used the photos as a score like Ellen and Michelle and that really worked they all really liked that. Umm We took photos on the farm trip and then we made the sounds – animals, tractors that sort of thing – farm noises and we did the Carnival of the Animals and they were trying with the instruments in the sound corner. We had Old MacDonald as the song then put the instruments and the sounds with it

HT Goodness you've done a lot and you're so excited about it.

P yeah well it was fun and the kids loved it and you can't help when you see their faces you can't think about worrying about it.

HT You say you'd like to be an art/music coordinator that was I read that and thought yes at last.

30 **P** yeah well the thing was that when you're working in a team like that and you realise you've all got things you can share and I thought, well I still do if it was older children it would be different but I was surprised cos I had more ideas and more songs so they were coming to me and saying what should we do umm it was a bit scary at first but they really meant it they wanted to learn the things I was doing.

HT I bet that helped your confidence

P yeah yeah it did and getting 73%

HT Naturally (both laugh) now come on then you must be able to say you're musical now.

40 **P** umm (pause) (gives me a look of well not sure still)

HT you can't tell me you still don't think you're musical?

50 **P** there's musical and musical OK in the reception yeah I knew more than anyone else so yeah they turned to me so yeah they would say I was musical but then I was in the hymn practice and Mrs*** (music coordinator) she's leading it and compared to her you see no she's got it plays the piano so well like you just does it and then she has all the listening music and people say 'we're doing a topic on X' and she was going right we'll play this and this things I'd never heard of so no I'm not in that league just not got enough knowledge and I know my playing is 100% better than it was last year it's still down here compared ... (to Mrs***music coordinator) so if it's what songs to sing in reception I can do that but (pause)

HT OK I give in I umm I think you've developed so much and I'm delighted for you with this job it sounds just like you I know you'll love it and all I can

say is keep learning and keep doing as much music as you can for the children. Thanks Paula you've been so good helping me with this
P I've enjoyed it and when I was doing my dissertation it was like the same as you well not the same but the interviews and observations and doing the transcripts I think we all thought that you know it showed us like how it works.

HT Oh Thanks so I'll have to ask again if you'll check

P yeap

HT OK thanks and best of luck with the new job and congratulations with that fantastic result.

10

APPENDIX TWELVE

Terri's Story

Data Extracts:

Initial Biography (283)

Entry Information (284)

Year one

Initial audit (285)

Serial Placement Report (286)

Extracts Assessed Block Placement Report (287)

End of Year Audit (288-289)

Year two

Initial Interview (290)

Observation/Field notes Composition project (291)

Group discussion Composition project (left in middle) (292-297)

Terri's Written statement about process (298-299)

No Pre Placement Interview (300)

Extracts Assessed Block Placement Report (300)

No Post Placement Interview (300)

Observation/ field notes Serial Placement teaching (301)

Feedback/discussion Serial Placement teaching (302)

Terri's edited notes of Serial Placement learning (303)

Serial Placement Report (304)

End of Year Audit (305-306)

Year Three

Initial Interview (307-309)

Observation/Field notes Recreating project (310-311)

Discussion - Recreating project (312)

No Pre Placement Interview (313)

Extracts Final Assessed Block Placement Report (314)

End of Year Audit (3015-316)

No Career Entry and Development Profile available (317)

Final Interview (318)

TERRI'S STORY

Data in chronological order related to Terri

Starting Biography

10

Terri was a mature student aged 36 when she joined the degree. Terri had been brought up and educated during her secondary schooling in Germany. She was a fluent German speaker. After school she worked as a typist in Germany doing translations for an audio company. She returned to the UK and married moving to the North East. She had her family in her twenties. She remembers enjoying singing with her children and after returning to work as a typist she decided to register as a child minder. Caring for a range of young children she had fun in helping them to paint and make things and also teaching them nursery rhymes and songs. She then decided to become a teacher and so she took a job as a teaching assistant in a local nursery. During this time she needed to get the right entry qualifications for teaching and so she started a course in an FE college determined to become a teacher. She loved the work in the nursery and found that she had a lot to offer because of her years as a child minder. She was 'very excited about getting in' to the university for the three year degree.

Terri – Extract from Entry information

A mature student did Higher Education Foundation course for entry.

Terri- Extract from entry Reference

10 Terri is an extremely hardworking student who is determined to maximise her time to achieve her aim of becoming a teacher. She is a very able student; perceptive, analytical and flexible. I recommend her wholeheartedly.

Terri- Extract from written task at interview

20 I would like to become a Primary teacher as I feel I have a lot to offer. I am well aware of the commitment involved, and feel that with my past experience with children, as a parent, a childminder and as a teaching assistant I have a lot to offer. I have motivation, and I enjoy a challenge. I have also a genuine regard for children and enjoy their success. Children are brought on by positive attitudes and I have plenty of that. To be given the opportunity to become a Primary teacher would be a personal and professional achievement.

Terri- Extract from interviewing tutor:

Terri wants to specialise in English. She would enjoy the 3-7 age range because she has experience of early years groups. She thinks the arts are an important area for early years and likes art and music so she would study the art and music generalist route. She is very mature and committed to becoming a teacher. I could see her enthusing children.

Initial audit

Terri Sept 2000

How do you feel about music and art?

Embarrassed due to the limited knowledge that I have.

What factors have made/do make you feel like this about music and art?

Limited knowledge, lack of confidence

10 **What are the issues for you in teaching music and art?**

That it is made fun and becomes enjoyable so that my knowledge is increased.

What do you think are the aspects of music and art that will either, enable you to and/or hinder you, when teaching music and art in the primary age phase?

20 Hinder me: - lack of confidence
Enable me: - feed back

Terri - Year 1 Art and Music Serial Placement report Yr 2 class (Bear Hunt)
Teacher Comments

The work planned was interesting and challenging. It matched the requirements of the QCA Art and Music Schemes of work for year 2.

Areas of Strength

Preparation very thorough- Good classroom management, able to control the class well with a consistent, clear approach.

Targets for Future Development

Continue to employ a range of strategies for good classroom management.

10

Terri Extract from year one assessed block placement report

Year 3 / 4 split class with 31 children overall grade 58%

Teacher's overall comment

Terri is an enthusiastic and dedicated trainee teacher. Her mature attitude and drive to improve will, I believe, lead to her being an excellent teacher. I have enjoyed the opportunity of working with her.

(No music taught)

10

Areas of Strength

Ability to listen and act upon advice given.

Good classroom control and use of a variety of strategies in response to needs of situations

Personal motivation to do well and improve

Pro-active use of self evaluation in future planned working with pupils.

Targets for future development

20

Time management – Recognise split of whole class/ group and individual work / plenary sessions

Be prepared to shorten a session to include others.

Subject Knowledge – continue to deepen own general subject knowledge.

Terri – End of Year one audit

The Music Specialist Profile for those wishing to audit against this at the start of year two

Yearly Learning Outcomes for Primary Education Music Specialist

Trainees

Year One

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a range of sound media used in primary schools; *Yes*
 - used the musical elements as stated in the N.C. for music in ways which could be used with children; *Yes*
 - been introduced to the musical conventions and started to develop their understanding of these; *Yes but limited*
 - developed knowledge about specific composers and their related genre; *No*
- 10 ▪ an understanding of how to use source materials to support their own subject knowledge development. *Understand but haven't tried*

Music pedagogy

From the work in the University and in school they will have:

- been introduced to music education and the N.C. for music and other relevant documentation; *Yes*
 - begun to understand the process of interpreting the N.C. for music to specific classroom situations; *Limited but started*
 - started to understand the integrated nature of programmes of study one and two in relation to the teaching of music; *Yes*
 - been introduced to planning, organising and managing music in the primary classroom and tried this with groups; *Limited tried on serial placement only*
 - been introduced to monitoring, assessing, recording, reporting and progression of music in the primary classroom; *Yes been introduced but very limited knowledge*
 - an understanding of the process of applying their subject knowledge to work with children. *Limited but some*
- 20

Subject leader and curriculum co-ordinator roles

Trainees will be aware, from their school placement, of:

- subject co-ordinators; *Yes*
 - some of the documentation that they produce in schools for planning and schemes of work in music. *Yes*
- 30 Through the presentation of their research into a composer to their peers they will have started the process of:
- disseminating ideas to a range of audiences. *No*

Philosophy of music education

40 They will have started to consider:

- the type of musician and music teacher they wish to be; *Yes*
- the differences between 'teacher performer' or 'teacher facilitator' philosophies. *Understand this*

Personal and professional profiling

They will have started:

- the processes of analysing their strengths and weaknesses in the areas stated above; *Yes*

- the development of an action plan for future development. Yes

YEAR TWO

Terri – Informal Interview at the start of year two

HT Thank you Terri for agreeing to be part of this study and are you OK with coming to the discussion group

T Yes that's fine

HT From reading the audits can you talk to me a bit about your feelings about music?

10 **T** Yes I enjoy music- listening to it and I want to be able to do it with children to make it fun. I think it should first of all be fun. I've enjoyed the workshops and activities in music we did in the first year. I've learned a few games and things I think I can do with children. I'm not really confident though cos my voice – it's not very tuneful – the children don't mind but I would never sing in front of adults. I'd be too embarrassed.

HT OK I understand is it just the singing?

T I don't play any instrumentsand I don't read music and I don't know any classical music - that's main reason

HT Well we will have to help you do this, - you did the Bear Hunt with the children on serial placement

20 **T** yeah that was fun but I kept the children going with the actions I didn't do the singing cos we were in a group and Paula did the singing, cos she's very musical. So are we going to do the same sort of thing in music this year?

HT No it will be more in little projects cos I want you to start experimenting more with the instruments and a bit of composing

T I'm not going to have to sing in front of people??

HT No of course not you don't have to do any performing if you're not comfortable with it we'll take it gently.

T OK I'll see you at the discussion I've gotta go to my next session.

HT Thanks very much.

Terri – observation/discussion/field notes of composition project year two music workshops

Terri is on her own with a glock she's not looking comfortable – I talked to her and she is very afraid of being no good and not being able to find a tune. I have sat with her and showed her some ways of experimenting and tried to make sure she is more comfortable. I suggested she work with someone but she wanted to work on her own.

I did not observe Terri any more that session she just seemed too unsure. I asked several times if she wanted help but she said she was fine.

10

Weeks two – Terri has been to talk to me – she is feeling extremely anxious about the presentation. I have told her she does not have to present if she does not feel comfortable. We are not making any judgements about the music it is the process and how the experimenting works. I'm not sure I have succeeded in calming her but she is having another go I also showed her some more ways of experimenting. I won't observe her.

Terri has left early and she won't be here next week as she is in Groningen. I don't feel that she is at all comfortable with this work and my reassurances don't seem to be working – I offered her a different approach but she is insisting that she will do the same as everyone else.

20

Paula, Jackie, Terri (+ Linda and Angela) Presentation of composition process year two for those who were ill or away in Groningen (prior to assessed school block placement).

Transcript of 5 students 3rd Nov 2001

Yr 2 Art and Music Generalist students.

Terri, Paula, Jackie, Linda (and Angela came in late)

Extracts with Terri in - Presentation:

10 **HT** Purpose of this is to look at - you were given a task but you can all do it in an entirely different way, and that is the same as you would with children they will do it in a different way, You were given a global task like the children will be given an overall task by the teacher and the teacher through the strategies she uses will allow the children to take on the task in their own way. In the NC you must give the children the opportunity to work individually in pairs, small groups and as a whole class

you were going to talk about how you um went through the music process, how you felt about it, what you learnt in general terms and what you learnt musically. OK. So you've got those different things from the process that you went through, now some of you weren't for various reasons Groningen and missing the first sessions and so on.

20 **Linda:** Right well I've only been there for one week but I started to just mess around with the notes first which ones went together and which didn't and started to find some small general patterns which I found I had got cos I didn't know which ones went best together could make me mind up, so then when I found a few patterns I didn't know which order I wanted them to go in cos they were all very different and which to start. I tried originally to fit the tune with the words um but I wasn't very keen on the words so I found I had to change them in the next process um I was happy with the small tunes that were quite catchy but um I wanted to look more at speed and put them together. Um I did use the original words with things to start from to give us some ideas. I felt constantly insecure about making the music um cos um I don't know what went together and I was trying to find the right and the wrong answers um but I think I got started and got so I could carry on and um. I wrote down some things that I'd learnt on how to start to compose and I tried to match the tune to the words and how to adapt the tune, how to speed up the tune, how the volume can change and things like that, trying
30 patterns using numbers, adapting words according to the tune and the tune going faster and expressing myself.

HT and where did you get those things from

L Where did I get these from

HT yes those things you just said where have they come from

L Just what I thought I had got as we worked before

HT So that's what you felt as you worked and that came out quite strongly

L Yeah

HT gosh that's quite a lot of things. One of the things you raised which was raised on Monday was the right and wrong bit

40 **L** Yeah

HT and I think that's fascinating now you were all there weren't you but Linda wasn't so would you like to say what we sort of talked about in terms of when you're sitting there making judgements and you're saying is this right is this wrong what did you get from everybody else on Monday about that.

Paula I was thinking you are used to hearing things in the ordinary world. When you're kind of thinking about music that you've already heard before and the way that you hear music patterns being put together then you start

- thinking well that's kind of what's 'right' so then is what I'm thinking 'is that right' and you're not sure if what you're doing is going to be like that and you're not sure then.
- Terri** Yeah you do cos you're wanting it to sound like something well thinking it should be like you know that song or um so then 'it's not right'.
- Jackie** Well yeah I think that but then it still doesn't make what I'm doing any less of an actual outcome on what the music needs cos in a lesson the children might get a good outcome but not like an ordinary song.
- 10 **Linda** You've gotta use what you like cos you decide don't you, what to use and then that's 'right' but not everyone might think that so they might think it doesn't sound like anything.
- Terri** but that's it cos if it doesn't sound like proper music then well how do you know what to do
- Paula** You've got to use the music you like and you've got to decide what to choose
- Terri** yeah but you've got to know how it works or it'll sound 'wrong' cos that's what I find scary.
- Linda** You've got to use what you like and inspires you and all
- 20 **Paula** we have different views I don't like that but I like that we've all got different views on it. The children have and then how to decide what they are doing and is that quality or should I say something and what to say you don't want to squash them if you say the 'wrong' thing
- HT** Yes that 'taste' bit is different from where you are measuring it against what you know isn't it so the 'right' and 'wrong' is a sort of pressure that you think is from society's sort of view of what is what counts as music and what doesn't count as music
- Paula** it is what others say is music
- Terri** yeah it does matter
- 30 **HT** within that there is something that is different which is personal – personal taste so you are making decisions about a tune where you may go up, leap up a third or something like that say Oh I like that but **Jackie** may say no I don't like that that didn't do it – so which is it's a different thing from feeling pressurised into what's right and wrong in terms of what sounds tuneful in a sort of recognised way. So if we're making up a tune with somebody whose a Mongolian throat singer they think that our tunes are awful because they are not within that persons experience and what would count to a Mongolian throat singer would be something that our ears would find very very difficult indeed and say well that doesn't sound 'right' as in what counts as music and what doesn't. Then the third strand which **Paula**
- 40 has just said about is the teacher – do you come in all guns firing because your taste tells you that you think what that child is doing is inferior to what you feel it should be or do you go in and you go with the child as you respect that child's taste at that time, and that will depend on whether the child just threw something together cos Oh god the teacher's coming I'd better just do something or they do something cos they say I like that that's my taste but it isn't cos like they bung a few sentences down that are meaningless or something like that you know that sort of game that children play.
- Terri** but you know when it's good cos of your music knowledge but I don't
- 50 **Paula** yeah it's more difficult in music to tell if it's good or not.
- HT** Thanks right who's going to go next?
- Jackie** I will
- HT Jackie** right
- Jackie** I said from the first week I didn't know much about the instruments which I didn't it was a bit like a jungle and to be honest at first I felt very uncomfortable in engaging in music and a new concept of composing a song

cos the only experience I had had really was listening to music and not composing but then with all the instruments to choose and to see what constituted music I began to establish a range of notes which I tried to pull together to form short tunes and thinking which ones to choose and I was kind of experimenting using different beaters and trying notes until I was totally convinced then I started to understand a bit more of what I could use and then after a short period of time I started to talk to the others and show mine and listen to them and just really comparing what we'd done, and talking about our fears and just trying out what they'd done. There was a sharp sense that my initial fears were beginning to diminish and I found myself engaging and focussing actually on the instruments instead of what I'd been thinking before.

10 **Terri** Did you feel better then

Jackie Yeah I was feeling a little less self conscious and then I tended to match the tune to the lyrics and then I realised I wasn't progressing through the task at all since they (the words) were creating a barrier that I just couldn't get round to the tune I was trying to do it too quickly I suppose so I just put the lyrics to one side and then I just concentrated on the instruments which was better. In week two I felt a little bit more comfortable and a little bit more confident with the task and I began messing around with the instruments and I started to write down some notes and I found five notes that I began to concentrate on just being able to use them and I began to note down the conclusion and I got like just different combinations and pressing some that I liked and some that I didn't. But I was glad when I found them and you know when I was just messing about I was in a bit of a vacuum cos I wasn't sure what was good – I didn't have a way of tracking them until I concentrated on just five notes. (Plays examples of her five note tunes – these have a repeated motif of coming back to the same first two that form a falling minor third) And I found that I went onto um (plays the next set of tunes this time using two beaters) Trying to use the four going down

20 **HT** were you using two beaters then

J Yeah I was trying to use two

HT do you think that helped or hindered

J It was easier yes much easier

HT so that's a technical thing as a solution to hold on to when you give children a glockenspiel you know cos if you just give one beater you limit them, did everybody use two beaters?

30 **Terri** I found it more complicated

HT so it's not you must use two beaters it's you must be allowed to have the facility of two beaters if it suits you to make it easier and if it doesn't suit you, you can be legitimised to do one beater. Do you think that's important? But if you just give one beater to the child you immediately limit the possibilities for some children.

40 **Terri** Yeah you need to try and it might work for me later but not at the moment.

J My inadequacies were too big cos my attempts to recreate a song you see I had this song in my head but which I was unable to create cos the sound I had in my head I couldn't do on the instrument. In looking back I would probably been more up to the task if I had put my self confidence differently to be able to say -to stop me from doing that because I could recreate this song I had in my head and I just deuced from that that I had actually set higher levels for myself to achieve than what I was actually musically capable of doing so I was expecting too much of meself.

50 **HT** That's really really important

J I just and then when I went home I used my daughters keyboard cos I put down these three tunes and I first tried to recreate the music like the keys on the glockenspiel and it sounded duff and at one point my eldest daughter came into the room and she asked us what I was doing and I said I'm trying to compose this song and she looked at us rather pathetically and said 'Oh yes mam it is good'! and I said well how can I make it better and she actually went upstairs and got us her book and said well there's like a book on how to learn to play the keyboard and that's how you can make it better and she gave us the book and I sort of laughed about it a bit but I suppose it was the way I was feeling. Didn't - it hasn't sort of damaged me confidence in doing the composition I would love to finish it. I was scared to do it at first but I've learnt through doing this that you have to keep going and I've learnt not to focus on the end product and to keep evaluating as you go and think more like a child, so it is doing it in the process that you have to think about bit by bit. I would encourage the children to investigate the capabilities of the different instruments and not to expect finished music straight away -to find tunes and to develop the individuality of each child. I would have to use different strategies for the different abilities in the class and get the child's views. As I was doing it I started using the white keys and then the black keys on the keyboard and I found changing from the glockenspiel to the keyboard I had to learn again and start the process again of messing about and that's something I hadn't considered. I'd have been better off if I'd sung it.

HT that's a huge issue the business of the miss match for most people in terms of what's going on in their head and what they would like to do (interruption) There's a miss match between what's going on musically in their head and what is actually your abilities in terms of the skills on any particular instrument and it's not even bound up sometimes with the abilities as you (**J**) said 'I'd have been better off if I'd sung it'. And of course singing was actually what the it is the medium of the song and when you ask people to compose a song, well I gave the xylophones and glockenspiels out as a crutch for finding the tunes and I was surprised that well nobody actually went vocally to do it cos I would have done it straight away vocally and I wouldn't have touched the keyboard

Terri If it had been with the voice only that would have stopped us doing it at all cos of singing

HT Absolutely and part of that is going to be a problem with children but not as much as it is with adults cos the children don't find this mis- match with skills and what's going on in their heads as much of a problem because they don't perceive it as a problem in the same way as we as adults perceive it as a problem because we have a preconceived notion that you should be able to play before you can do such and such so that comes from like the grading system doesn't it, where you've got this sort of build up of Oh you have to have certain skills and you (**J**) said your daughter went straight off and got a book that teaches you how to do that before you can make the choices which isn't true.

J she actually said to us no no no you can't do that cos you've got to learn to do the white ones with one hand first and then you get to use two hands.

HT see how dangerous this method of teaching is

J that's what she said.

HT (laughs) isn't that interesting isn't well that is exactly what perpetuates why people end up at your ages going 'Oh my god I can't play this'..

J It is I didn't feel I could and it has taken quite a bit to allow myself to just be able to play about and think that is OK for someone of my age

Terri Yeah cos you feel you should be able to at our age and because we can't you think I can't do any of it.

J It does take time to let go though and I have begun to value what I've done

HT That begins to talk about time scale so now lets image that this project I started you off on wasn't a four week project well it's actually a three week project because the fourth week was presenting but that it went on all year OK and obviously the nature of it would change as you went through and you learnt more skills on the various instruments you'd get more confidence about singing that timescale has a huge factor and of course you haven't got the children for four small lessons you've got them for a whole year. How much actually contact time were you having to have got as far as you as you've got I actually think it is phenomenal progress if you actually think about how many hours that you actually spent engaged in actually doing the doodling. And even if you had two hours with me you didn't spend the whole two hours doing that did you do you see what I mean.

J No we didn't cos we were talking about it and we recorded it and even when we were playing the recording back it was difficult cos I still couldn't identify the notes. And the time flies by. I tried like the theme to Eastenders cos I can't think about it when I am just listening to it but finding the notes on the keyboard is very difficult. You have to keep trying and you get there but it takes time.

HT After a year you would be able to do it. It's having accesses to regularly being able to play. Lack of access is part of the problem the more you do it and you say the time flies by and this is the important thing the more that you do it and you can get through those barriers and I think Did you have barriers to get through, can you identify with that sort of process of having to go through barriers. What about you **Terri** did you?

Terri Yeah it was really difficult cos I didn't want to sing and I thought we had to and the process oh dear.

HT right well we'll hear your process next

Terri I'm not going to sing

HT it's OK we just want to hear your process that you went through you don't have to sing.

HT OK who's next Terri – no not ready? OK Angela? Here's all your stuff. And there's a tape recorder if you wanted to ?

A cos you see it was sort of easy to go away and think of a song and just sing it but then with the instruments you had to get a tune and think of the beat and I thought it should be harder and more complex than just making it up in your head cos that was easy.

HT Now that's really fascinating isn't it. That notion of cheating if you can actually do something well and you can do it quickly why the hell not?

A it feels too easy (laughs)

HT and then when you've done something like that if you come up quickly with a tune

Paula people will say well well is it any good

Angela and Linda and Terri (laughing) agreeing with Paula

Terri too easy must be rubbish (laughs)

HT No No but do you see what I mean if you come up with something you like and it feels right for you then there's all the sorts of like now let's find some words and let's find some harmonies to go with it and let's get it performed and don't they say, haven't you heard composers like you know the Beatles or something when they've been interviewed and they say 'Oh that one just came' and it was a hit so why shouldn't it be easy? Does it mean that it's only of value if you've had to sweat blood and tears and struggle and have six months of hell over it. No it doesn't! But there's a

difference between whether it comes easily and quickly and it feels right to whether a kid has gone Oh my god the teacher's coming this way I've got to do it now there's a whole difference there isn't there. OK thank you that's really interesting can we leave that there cos I want to move on to Terri and I'm aware of running out of time. (Terri is distressed) Are you alright sweetheart

Terri I can't do it (starts to cry and leaves the room)

Paula She'll be OK just leave her for now

HT Can she come and talk to me on her own sometime do you think?

10

Paula Yeah she'll be OK

Terri – Year two composition process

Didn't do presentation to peers and wouldn't discuss her process joined in group discussion until her time to talk and then ran out in tears. So she wrote the following.

Let me begin to tell you why I chose music and art as a specialist subject.

10 I believe that the musical experience I have is enough for me to be an effective and stimulating Early Years Practitioner. I have always thought of music in the Early Years as a way of communicating with children in a way that is not intimidating. I believe that children accept you for the person you are, they (I believe) have no preconceived ideas of what they expect from you. Children enjoy making music in any form, the more spontaneous the better. From what I have experienced children don't want you to sing the perfect note, they just want to enjoy the moment with you.

I have no difficulties in singing with small children. I do not mind initiating the songs, or the music making. My problems arise when I have to 'present' myself in front of my peers. This is for all subjects and not just in music.

20 When we began composing in the first week I felt intimidated, I wanted to crawl under a stone, in fact I had an overwhelming desire to cry. There was no way I would be able to sing in front of everyone, how was I going to add the music to a song I had never heard before. Where was I going to start?

I went home and told the family what it was I had to do. I telephoned friends who offered to look at the words and play a tune on their keyboards to make the music up for me. They offered to play the music on a tape and I could sing over it. I could not do this as I felt that this would not be my own work.

30 I even went to bed with the thought of how children would feel if they were given this task. Some children, I believed, would be thrilled; others I believed would feel like me, intimidated, daunted and frightened of not being able to produce something that people liked.

The following week, after discussing my feeling with Helen I felt more at ease. The impression I got is that I would not have to present my piece of music. Having been told I could just 'play' on the instruments, noting down any notes I liked gave me the enthusiasm I needed to continue.

40 However, this soon disappeared when the tune I had in my head did not marry with the notes I was hitting on the instruments. I felt I was hitting a brick wall. This caused me to shrink back, clam up, behaving like a child who did not want to play anymore.

50 The third week I was at Groningen. There I attended a music workshop, which was just like a session we had with Helen at university in year one. We clapped our hands to the syllable of pieces of fruit. We were shown how to alter our voices when the teacher raised or lowered her hands, we were encouraged to do the same whilst we were singing. We sang songs I was familiar with, songs I have sung with nursery children and my own children. The atmosphere was relaxed and unthreatening because there was nothing, I felt I could not do. No one was expecting anything from me.

The fourth week, the presentation – When I sat and observed my peers I felt intimidated with what my peers produced. Why was I not able to tell everyone the feelings I had regarding the task set? The processes I went through. I felt no one would understand how ‘small’ and very alone I felt. I believed I was able to understand the process children would go through, the feelings of having to produce a polished piece of music, the experience of not being able to move forward because what I had in my mind was not what I was hearing from the instrument I was playing with. The feeling that everyone was going to produce a piece of music better than my own. Above all the feeling of failure.

(Terri – no pre assessed block placement interview)

Terri – Extract from Year two assessed block placement report

Year 1 class with 30 children Overall grade 63%

Teacher's overall comment

Terri works hard and is committed to planning and carrying out appropriate tasks linked to national Curriculum objectives. She has particular strengths in ICT and is good at evaluating her own success. She uses her experience to adapt further planning to match the children's age and ability and reflects on how strategies work and why.

10

(Taught no music)

Targets

To use positive behaviour strategies increasingly
Continue improvement in planning to pitch lessons to children's age and ability
To continue to use modelling as an important strategy

20

(Terri – No post assessed block placement interview)

Terri- Observation/ discussion/field notes year two art and music serial school placement (working with Paula)

Asked Terri before they went to the class to work if she was OK with me coming in to observe and I would leave at any point if she was not comfortable. She said she would be fine.

10 Terri / Paula working together -year three class. Theme around Iron Man story (Ted Hughes). Terri /Paula - English specialists - story good starting point for them. Paula leading class - rhythm game in circle. Got children making machinery noises with body / mouth percussion. Terri using observation schedule - watching two children. Terri very aware of my presence – I'm making her self conscious. Students change over Terri leading reading extract from Iron Man about his movements – good story telling voice – T's confident. Story taking up too much time, Paula gets Terri to stop reading the story. Paula has put small box of mixed untuned percussion on each table. Instruments sorted by the tables -Terri stands near three groups of children with a box of instruments on each table. Terri comfortable to get range of instruments for children. P asked children to find sound to make Iron man move his arm - Terri watching them closely /checks across to Paula – P making encouraging body language to T. T stops children gets group 2 to show a sound –two boys using metal beaters one on fish guiro/one on metal agogo but rubbing like the guiro action. T asks children to shut eyes –'is it like Iron Man's arm moving' – children think is. P gets group 4 to show – T looks to me smiling pleased with children's results. P gets children to close eyes before children show and guess which instruments girl 1 holding Triangle tight banging with sharp hits (dull /loud), girl 2 with affuche cabasa rubbing beads with fingers up/down not round drum, P leads discussion of which instruments T laughing with children as they guess. P has good pace to this good re focussing of children T starts them off with time limit for next part making him walk – P reminds size and speed slow heavy big. T and P working well together. Making lots of eye contact T for reassurance mostly but seems pleased. T stops them gets tape recorder to tape work. P organises audience standing round table group 1 show arm sound then walking P asks 'can they hear Iron man walking' children agree it is boy W says he was running. T asks why? Boy W too fast. P asks composers they don't agree P suggests they try it slowly and she will count them in P counts slowly to four. Play slowly T and P clap boy W proud group agree better slower except girl C who still likes it faster. T leads group 2 showing asks children to close eyes – leads questioning good open questions - children responding well (teacher enters room) T looks anxiously at P – P reassures. P gets next group showing – P and T worried about time look at me for help. I go to P and suggest get groups to show straight after one another without discussion so getting Iron Man to walk a long way. T organises this after group 3 shown. Has grps 4, 5, 6 showing with grps 1, 2, 3 eyes closed. Works quite well grp 6 bit slow off mark / audience open eyes T gets them to shut again. P suggests 4, 5, 6, shut eyes and 1, 2, 3 play in turn. Children getting the idea Teacher really pleased T and P confidence good. P handles game of putting instruments away by names of instruments –hold up triangle asks for name – all triangles put away. Children well organised bit noisy. T gets them settled tidy away continues. Teacher obviously pleased. T sees me - next bit is singing song getting children to move like iron man adapted 'everybody do this do this' etc. Would I leave and take teacher with me.

50 Teacher and I leave. I go to see another group.

Terri - Discussion after year two serial placement sessions with teacher, Paula and Terri

- Teacher** - Gosh children into that -excited about being taped.
P we're going to play it back next week
Teacher - can you leave it here -grab the moment - week too long to wait
P (not sure) yes can we still start with it then
HT yes because focuses again getting them to remember instruments played - collect out of box
Teacher -really surprised at children's ideas
HT before you arrived boy W too fast comment
Terri yes really good listening I didn't think of that but W right
10 **P** girl C didn't like criticism thought fast was good but played slow
Teacher C wouldn't like criticism and not from W - W very musical started piano lessons
P W leading group with sounds
Terri yes one of children observed
Teacher Iron Man story really good stimulus didn't think about doing in music but good idea
P We're English specialists stories good way in for us
Terri we're confident with story not so much music this worked really pleased they had fun - thought too noisy but on task
20 **P** stopping to show calms it down
HT and shares ideas -gives purpose - how did song go?
Terri thanks for leaving better just us and children
HT completely understand
P you should see her (T) she was good- leading them
Terri yes I was OK even with P there - bit nervous but children doing it - relaxed then - fun with them.
Teacher yes know how you feel - same for me not sing in front of people - fine with children - Mrs **** does singing with them - really good - piano accompaniment - does rounds and parts - 'makes my efforts seem bit....'
30 (mimes iffy - poor quality from face she pulled)
(*P and T make eye contact*)
P children -good ideas -moving slow / heavy used voices - creaking / squeaking noises with movements
Terri surprised at that - didn't think about that - children's idea -worked well
HT Thanks everyone catch up with you at uni

Terri- feedback about serial placement – Terri's edited notes.

10 The class were great and I had fun in there. It was good working with Paula. She has the confidence and the musical knowledge. Being able to use the story as the stimulus when Helen suggested that it immediately built up my confidence because I know how to do stories with children. I hadn't thought about using something like the Iron man because I was thinking about how you would have to compose the whole story and I knew I couldn't do that with them. The idea of just using the movement of the metal monster sounds worked really well and they did the body and voice game well. That was very controllable and not intimidating because I knew how to do that game. I was observing W and X doing the sounds, but I knew that I could have done that game if Paula wasn't there. Paula was observing last week. The children were very enthusiastic about music and that helps because you have to forget about your own problems because they deserve to have music. Because of the work we had done (playing about with the instruments) I knew that I could organise the instruments for them to play. I know that I did not do well in the presentation work but I did try to experiment with some of the instruments. Paula and I had a practice in the music room with some of the instruments to try out Iron Man sounds after we had the tutorial. That again gave me confidence because we had ideas if the children couldn't think of any. What surprised me was how many ideas they had and how they didn't seem at all worried about experimenting. Once I saw them

20 experimenting I relaxed because I could leave the ideas to the children. I realised what Helen had been saying about 'trust the children' 'let them have the ideas' the problem was I thought I had to have all the ideas.

30 I was really nervous about Helen coming in to watch but it was going very well and Paula had said that she would take over if I thought I couldn't do something. I was very pleased with the way it went particularly the answers the children gave which showed they were listening. We also found that the tape recorder and organising the children to go round each group worked very well. This gave me confidence and having Paula there as back up was important. I knew that I would not be able to do the singing in front of Helen and the teacher. It was good that they agreed to leave and I felt bad about asking Helen but I knew she would leave and not worry about it. I think teaching the music in this way has boosted my confidence. The teacher was very encouraging and she knew how I felt about being watched.

Terri - Art and music serial school placement year two report.

Year three – Iron Man topic

Teacher's comment

10 Excellent planning using the programmes of study for art and music. Appropriate activities to the needs of the children. Care was taken in providing the appropriate resources for each session. Children were motivated by the story and the topic. The display was an important stimulus for the children in the language work after you had left. Collaborative working was very good.

Areas of Strength:

Excellent manner with the children and classroom control. Very good subject knowledge in art and music. Ability to match the learning to the needs of the children. Excellent questioning techniques.

Targets for future development:

20 Timings of the parts of lessons – the introductions need to be sharper and the transition from carpet to group work managed carefully.
Tidying of art materials – too much mess left for the cleaners.
Continue to build on excellent planning
The children and I would like to say a big thank you.

Yearly Learning Outcomes for Primary Education Music Specialist Trainees

Terri- End of year two audit

Music subject knowledge

From the work in the University and in school trainees will have:

- handled a wide range of sound media, including ICT, voice and as appropriate their own instrument; *Tried sound media, explored a music package, will sing with little children, don't play an instrument*
- specifically developed skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *No*
- 10 ▪ used the musical elements as stated in the N.C. for music to develop their own compositions and to develop integrated ways in which these could be used with children; *Not really for me, tried a little with children.*
- developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions started to explore the integrated nature of these for developing musical learning; *Very limited*
- developed increasing knowledge about a range of composers and their related genre through their research for their own compositions; *No*
- 20 ▪ developed their ability to use source materials to support their own subject knowledge development; *Limited*
- begun to develop their abilities to reflect upon, evaluate and appraise their own and other's musical work. *No not really – fine with the children on serial placement*

Music pedagogy

From the work in the University and in school they will have:

- increased their understanding of music education and various approaches; *Yes on serial placement*
- 30 ▪ a clear understanding of the N.C. for music and other relevant documentation; *Yes*
- developed their abilities in the processes of interpreting the N.C. for music to a variety of classroom situations; *Limited to serial placements*
- developed their understanding of the integrated nature of programme of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this; *Understand this but limited experience*
- planned, organised and managed music in the primary classroom for the whole class; *Only on serial placements*
- 40 ▪ started the monitoring, assessing, recording, reporting and progression of music in the primary classroom for their class on block placement; *No*
- devised and trialled assessment and observation schedules in school contexts; *Yes on serial placement*
- increasingly developed their abilities of applying their subject knowledge to work with children. *Limited to serial placements*

Subject leader and curriculum co-ordinator roles

Trainees will be increasingly aware, from their serial and block placements and the work in the University, of:

- 50 ▪ subject leaders and curriculum co-ordinators' roles; *Yes / understand these*

- 10
- a range of documentation and related issues from the schools in terms of planning and schemes of work in music; *Some awareness*
 - issues relating to professional development from the INSET with the year three trainees; *N/A*
- Through the assessed presentation, of their development of skills in the media, they will have:
- increased their abilities of disseminating ideas to a range of audiences; *No*
 - developed materials to support a formal presentation. *No*
- Philosophy of music education**
- They will have continued to develop, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their:
- views of the type of musician and music teacher they wish to be; *This is developing but I lack confidence and experience*
 - the differences in approaches to teaching music based on musical beliefs; *Not really*
 - understandings of the underlying philosophy in the National Curriculum documentation; *No*
 - analysis of the philosophies underpinning schools' documentation and approaches from the serial placement information. *Yes on serial placement we looked at the school's music policy and I understand the philosophy.*
- 20
- Personal and professional profiling**
- They will have developed their skills in:
- analysing their strengths and weaknesses in the areas stated above; *Yes*
 - devising action plans for future development; *Yes*
 - producing needs analysis documentation for a specific purpose (INSET by Year Three trainees); *N/A*
 - the collection of evidence to support the analysis of strengths and weaknesses; *Yes*
 - understanding some procedures for deciding how and where to access support for their future development plans. *I know how to do this but have not had the opportunity on block placements*
- 30

YEAR THREE

Terri- Informal Interview at start of year three

HT Hello thank you again for coming to help me with this study – and for agreeing to the tape recorder. We can switch it off at any point you like and stop the interview so don't be afraid to say.

T No I'm fine and you must think I'm neurotic the way I carry on at times

HT Not at all actually you're on my conscience rather because of the problems the composition project caused you I umm I feel that I should've been able to help you more and well I feel that I rather ...umm I put you back

10 **T** No it's not you it wouldn't have mattered who it was doing it umm you did umm you told me lots of times I didn't have to sing and I didn't have to do well you were saying I could do other things but.. you see I just keep thinking everyone else is going to be better than me and I'll be here (points to floor)

HT I don't think that's the case..

T no –no I s'pose it always feels like that and I can't change it no matter what.

HT well things do change and look at the difference in you from the year two project to the serial placement – you know it's like two different people!!

T yeah (pause) I know but I just don't know all the stuff the others know

HT What do you think they know?

20 **T** well the composers and theory and playing an instrument and (pause)

HT well you see some of the others would be saying the same as you so - well as I said we can change the activities this time for you so you don't feel it is...

T no but then I wouldn't be doing the course properly I really want to try but inside it keeps (looks up set again)

HT shall we stop?

T No no I'm OK really I'm OK this is silly

HT Right can I start with talking about what fun that was coming to watch you when I came out to *** (serial placement school) and you and Paula well I thought it was excellent. I mean the two of you -you're quite a double act.

30 **T** yeah we work a lot together in English as well. Sometimes I think she's the mature student not me

HT She has a lovely way with her doesn't she

T yeah she's really calm and she's been really helpful to. I think it really helps when you're not confident to work with someone who is. She knows music and sings and she's got brilliant control of the kids.

40 **HT** So did you - I thought the way you handled the questions and showing was some of the best I've seen for students. What I thought was particularly good was the space you gave the children to think of their responses and you see I think that was cos you both were asking lovely open questions. There was also the way you both –as I was watching I was struck by how you both really listened to the children you listened and that to me well that says to the children these people actually want to hear what I've got to say. Sorry I'm getting carried away.

T No that's OK keep going if you're gonna say all those things it doesn't sound like me but I'll have the praise (laughs)

HT Well that's the point though it is you. You were really good in that lesson- you enabled the children

50 **T** Umm well the first thing was that it should be fun. We hadn't thought of how the Iron Man would work in music we were OK with art cos Paula she's strong in art and she had this idea of this massive collage and that would be the display and we knew how well we were sure that was gonna work cos of what the teacher had said she was really well she was 'do anything you think

cos it's all beyond me' type of thing and that was well loads better than for Claire and Jackie. They had Mrs****(music coordinator) and don't get us wrong we thought she was lovely but...

HT It's alright but what??

T Mrs*** she was this brilliant music teacher and the standard of the music in the school umm the head said about all the things the school did in music and how Mrs****(music coordinator) yeah she was responsible for that so..(pause)

HT How did that make you feel??

10 **T** Oh that's easy complete panic cos we were thinking we can't do that umm is that what they're expecting but then you came in at the end and well that was really useful cos in front of the head and Mrs****(music coordinator) you said what we should do and we were there to just 'try out' and 'have a go' I think we all went phew (mimes relaxing).

HT yes but the school already knew what you would be doing cos they've done this placement for 4 years for us now so I think well I can see how you all thought the expectations would be higher but yes I can see how that happened – I don't think Mrs****(head teacher of serial placement school) umm I'm sure she wasn't trying to put you off I think like all heads she was praising up her school.

20

T yeah I see that but yeah well you see how it feels umm..?

HT yeah I do ..so anyway you got on with the teacher and then it was OK.

T the big thing for us was being able to base the art and music round a story and when she (class teacher) said about it being the Iron Man Paula was - all the things in art just poured out so and I was umm I was OK that's great cos I'm OK with collage and I could see how that would work but then we thought music and umm Paula was trying to do the story chapter by chapter but this was huge so that's why we came to you.

30

HT I was glad to help some times you have to think about parts of things rather than the whole cos of what's possible in the time but also for the learning if you try too (demonstrates wide) you know it doesn't work so what is the best sound opportunity for the best music learning so it's N.C. programmes + best learning in music and then ...

T yeah we thought yeah we can do that so we came to the music room to get instruments out and thinking yeah it's difficult cos you've got to have sounds up your sleeve so we were trying all the sounds and that was important.

HT I think Paula talked about it as an insurance policy?

40

T yeah that's what it was but in the end the kids had so many ideas much more than us it was brilliant seeing them you know they don't have the same hang ups as the rest of us.

HT That's important to think about cos you're right the children don't thing about who's watching or what people think of them when they've got an instrument they just want to have a go.

T yeah and when they were practicing I was thinking this isn't as hard cos I always worried about what to watch for and ask them but the thing was that when I was doing the observing I realised all you've to do is listen like I do in literacy and they're giving you the answers to what to ask.

50

HT yes that's exactly right what are they talking about and then share that and extend it ...good – so having had all this really excellent feedback and the experience how do you feel about teaching music?

T umm yeah the first thing is can I take Paula on final block with me (laughs)

HT well you know the answer to that NO (laughs)!

T OK (laughs) so really having a teacher who'll let me have a go in the classroom without anyone watching me just me and the kids that'll be OK.

HT well you can ask the thing is that it's not a priority subject as far as the schools are concerned so they might let you have a go on your own at some point. I shouldn't be saying that cos I think it's central as you know but sometimes you have to put up with it being fitted in rather than nothing, but what I want to say is the important thing for me is that you were really good in that lesson and I want you to think yes I can go and teach music...oh dear I'm starting another tutorial sorry!

T No I agree music should be more in the centre but then it's not what gets assessed you know SATs and all that...

10 **HT** No I know depressing isn't it?

T I promise I will teach music when it's my own class

HT yeah I think that's it you're not rent-a class for ever - next year it'll be different. Anyway let's get back to you can I ask you - are you feeling better about music now?

T yeah I am...(pause) the main change from me running away to now yeah the main thing is confidence. Yeah confidence I enjoyed it and the kids were getting something from it you could see that - yeah that's the main thing.

20 **HT** I agree the children were having fun and learning at the same time so you and Paula were giving them a you know I thought it was a really good practical session they were making music more than they were talking but then you were well both of you were making them really think about what they were doing and you know umm what the other's were doing. So then if you're feeling more confident do you think you'll be alright in the music workshops this year cos

T It depends yeah I'll try

HT well we'll be doing recreating that's looking at musical scores but they don't need any of you to know how to read music - really - I don't want you to feel intimidated you must talk to me if it's not good for you please??

30 **T** yeah I'll try I the thing is there was (Terri switches tape off)

End of interview.

Terri - Observations/discussions/field notes of recreation project year three

(worked with Paula and Jackie)

- 10 Jackie and Paula have decided to work together looking through scores Jackie is enthusiastic about trying this out, Paula looking bit unsure, Jackie jolly along. Jackie likes the scientific looking score with four sections, also likes Skyscape. Paula doesn't seem to have a favourite, Paula –to me 'I'm having trouble thinking about this as a music score' I suggest it's just a different system but it's just got to be decoded like any system. Paula 'is there a right answer' she wants to know if it sounds in a certain way? I tell them both it is different with every performance cos it depends on what instruments performers choose, speed they choose etc. Jackie 'so it's like the graphic scores the children do?' I confirm this. Jackie now sure what she's going to do.
- 20 Terri is on her own and looking very lost again. I suggest she works with Paula and Jackie or with Dawn and Rebecca - Paula is quick to get Terri to work with her and Jackie – Terri seems OK with this but she is very nervous about trying this. I have a word with Terri and say she does not have to present at the end and could do something different. This seems to help.
- 30 Jackie has persuaded the other two that the Skyscape is the one to go for, been checking around the room had a chat with M and E. Paula has been looking at the lines underneath the shapes and the lengthwise line. She's suggested to the others that they choose different pitches for the line, Paula goes to piano, Jackie in deep conversation with Terri about instruments at the trolley Jackie just picking different ones up to try sounds, Jackie getting Terri to help with sorting and categorising untuned percussion. Terri is fine when directed to do something –she's listening carefully and trying out different types, metal, wood, plastic etc. Paula is trying different types of scales on the piano, chromatic, minor, major, I suggest modes, pentatonic and show her book with North Indian Classical raga say she can invent her own scale.
- 40 Jackie and Terri have several different untuned percussion in different sets. Terri explains to Paula thinking behind the choices, Paula shows Jackie and Terri the scales, Terri starting to feel insecure again looks at me – I suggest that Jackie and Terri don't need to know the theory behind Paula's ideas but close eyes and listen to the different tunes Paula is getting and decide what they like.
- 50 Terri still engaged and Jackie being very supportive to her - Jackie's enthusiasm is helping the other two. Paula has notated her tunes Terri explains that they like a particular one and Terri felt closing eyes was a good idea to focus just on the sound. She/Paula used that with children on serial placement. (One they like is based on Dorian mode) I suggest that Terri and Jackie make a list of the sets of instruments they've got + notes of how they're playing them Terri panics and thinks I mean musical notes – I say you're English specialist write in prose! Terri's relieved. Jackie talking about trying sounds with the sets being each of the different shapes.
- Paula says they've been talking about this in the week and decided it's got a story. (P and T are English specialists) Terri thinks it's like a picture of rain on a window, Jackie says this idea has made them focus on the type of

sounds. Paula's scale is a drip going down the window and the others are doing the dots and shapes either side of the drip.

Jackie getting them to work out speed and how they'll play the shapes in the order. Terri taking left side of line and Jackie right side. Bit of tension cos Paula keeps playing too quickly Terri finding getting to the different instruments in time difficult. Jackie keeping the peace.

10 I suggest that the drip can happen several times while the shapes happen more slowly. Jackie thinks this is a good solution.

Paula is trying the tune in sections and repeating each section for each of the shapes in that section. Terri really engaged and working hard to get the sounds in the right order she has them set out with chair turned on side to hang things on the legs.

20 Jackie is directing this piece - has it mapped out on the big sugar paper with each shape enlarged to write out instrument names and directions in. Terri says it's easier when she can use words not (musical) notes. Jackie getting them to rehearse and counting to keep Paula slow enough. Terri knows which number she comes in -concentrating really hard.

Terri– Discussion of process in recreating project year three music workshops with Paula and Jackie

10

I know it's silly but I really find this finding out and experimenting very hard. I do like to have a definite you do this then this and all planned out. I felt complete panic again like last year and I didn't want to stay, but I thought I've got to get over this. I've said before Paula and I work together in other things and we're in English all the time so when you said to work with her or with Dawn I knew I couldn't work with other people I didn't know. Jackie and Paula were great and very patient with me. Jackie set me off sorting the instruments so that was a definite job – I'm OK in that type of thing. You said before that I could come to you and do something different but I was going to stick it out. Then Paula was on the piano and she wanted us to hear her tunes – and that's OK but then she was going on about major scales and other scales and I felt this panic straight away again – I was just about to leave the room and you appeared (HT) I thought I can't go now then you did that shut our eyes and listen to the tunes and which one we liked. That's fine. That's another this will happen and then this. I was really glad you did that and I'm proud of myself not leaving. And I didn't have to present as you said so. Thanks for playing my part.

Terri - Took no part in structured eavesdropping or after discussion.

Terri did not want to talk before the final placement.

Terri – extract from year three assessed final block placement report.

Nursery/reception 3-5 year olds 26 nursery children each session +
reception class Overall grade 68%

Teacher's overall comment

A good final practice which involved working with children whose ages
spanned the whole of the Foundation Stage 3-5+. Terri learned a great deal
and gained a great many experiences of Foundation Unit life.

10

Topic of growing

Terri taught all six areas of learning within the foundation stage

Areas of Strength

Ability to adapt to changing circumstances
Good skills in presenting interactive displays
Ability to work with other members of a team
A high commitment to enhancing the curriculum

20

Targets for future development

Develop a greater awareness for Foundation Stage requirements
Be realistic in planning learning activities (quality is better than quantity)

Terri- End of Year Three audit
Yearly Learning Outcomes for Primary Education Music Specialist
Trainees

Music subject knowledge

From the work on the course and in school trainees will have:

- handled and developed their skills with a wide range of sound media, including ICT, voice and as appropriate their own instrument; *I have tried using the sound media and I have explored several music packages. I used compose with the children in the reception class. I sang songs with the nursery children. I do not play an instrument.*
- specifically developed further skills in the handling of one identified area and an action plan for future development of that skill related to their own musical development; *No*
- 10 ▪ with increasing subtly and for a range of musical ideas, used the musical elements, as stated in the N.C. for music, to develop their own compositions and to develop integrated ways in which these could be used with children; *I used these with the children but not in composing by me.*
- further developed an understanding of the musical conventions of improvising, composing, performing and listening and through their own compositions further explored the integrated nature of these for developing musical learning; *I have an understanding but not through composition*
- 20 ▪ developed an understanding of the convention of recreating and interpreting music; *I did this with the skyscape score in a group*
- further developed knowledge about a range of composers and their related genre through their research for their own compositions; *My knowledge is very limited*
- developed their ability to use an increasingly wide range of source materials to support their own subject knowledge development; *This needs developing*
- developed their abilities to reflect upon, evaluate and appraise their own and other's musical work. *I don't think that the work I have done has been very good but I can evaluate my own work.*

30

Music pedagogy

From the work on the course and in school they will have:

- a well developed understanding of music education and various approaches; *I am comfortable with developing games and simple activities*
- a detailed understanding of the N.C. for music and other relevant documentation; *I understand these but I lack experience*
- further developed their abilities in the processes of interpreting the N.C. for music and relevant documentation to a variety of classroom situations; *I have taught music on three placements (two serial and final block)*
- 40 ▪ developed their understanding of the integrated nature of programmes of study one and two in relation to the teaching of music and devised a variety of activities to accommodate this across various age groups; *I have started this*
- planned, organised and managed music in the primary classroom for the whole class and several age groups; *I have taught music on three placements (two serial and final block)*
- developed the skills in the monitoring, assessing, recording, reporting and progression of music in the primary classroom for a range of age groups; *Very limited*

50

- devised assessment and observation schedules in school contexts and systematically collected evidence of children's learning; *I devised an observation schedule on year two serial placement*
- developed their abilities of applying their subject knowledge to work with children. *I have done some of this but need more practice*
- **Subject leader and curriculum co-ordinator roles**
 Trainees will understand, from their serial and block placements and the work on the course, the issues related to:
 - the subject leaders and curriculum co-ordinators' roles; *I understand these roles*
 - the processes and procedures involved in devising documentation and policy documents for music; *On serial placement; coordinator talked to use about this and university session with outside speaker.*
 - issues relating to professional development from the INSET they gave to year two and year three peers; *N/A*
 Through their regular opportunities to present their personal music learning and showing of musical compositions and skills development and the devising and implementation of INSET they will have:
- 20
 - developed a range of strategies for disseminating ideas to specific audiences; *Definitely not I can't do this*
 - developed a range of specific types of materials to support presentations in different situations and for different audiences. *No*
- Philosophy of music education**
 They will have developed, through their practical and theoretical engagement with the musical art form, their reading and issues relating to music education debates, their ability to articulate their:
 - views of the type of musician and music teacher they wish to be; *I have views but I am not able to put the ideas into practice due to lack of confidence.*
 - the differences in approaches to teaching music based on a range of musical beliefs; *Some understanding*
 - understandings of the underlying philosophy in the National Curriculum documentation and schools documentation; *Some understanding*
 - critical analysis of the philosophies underpinning documentation and approaches; *Limited*
 - personal philosophy and key principles which underpin their music teaching. *Limited but developing*
- 40
 - **Personal and professional profiling**
 They will have further developed their skills in:
 - critically analysing their strengths and weaknesses in the areas stated above; *I can but it is mostly weaknesses*
 - devising comprehensive action plans for future development; *Yes*
 - producing needs analysis documentation for their own needs and for peers, from interviews, to devise an INSET for year three generalist and year two specialist trainees; *N/A*
 - the collection and collating of a wide range of evidence to support the critical analysis of strengths and weaknesses; *TTA standards evidence*
 - be able to decide how and where to access support for their future development plans and understand this process for supporting colleagues. *I know how to do this and will in my induction year.*
- 50

No CEDP available

Terri – end of year three informal interview

HT thanks again Terri and are you sure you want to do this?

T yeah but (stop tape)

HT OK so I've started the tape again and we were going to talk about your thinking about you and music at this point. You haven't done your CEDP yet?

T No and that's not something you'll want for this

HT No that's OK so did you teach any music on this final placement?

T yeah I did - we did nursery rhymes and aaah I had a display with all the different characters and umm they could dress up in the role play.

10 **HT** So you were using your experiences in communication and drama to help you develop nursery rhymes??

T yeah and I had the tapes from the Early Learning Centre so I didn't have to think about the singing if others were there cos then I put the tape on.

HT Did you do any singing with them?

T yeah with single kids or little groups when the others were working so then they weren't listening to me and it was just me with the kids...and that's OK

HT good I'm glad you tried but you sensibly had a backup but that's also a good follow up for the children when you're busy with other areas.

T yeah the nursery rhyme area worked fine.

20 **HT** Did you do any thing else?... I see from the audit you tried 'compose' that's the one with the pictures in the grid isn't it.

T yeah and it's quite easy for them to use and they liked listening to it.

HT did you get them using instruments with it as the computer played the sequence?

T Well I didn't set it up like that but they brought things across from the sound corner and they just did it anyway.

HT good so you had a sound corner?

T well it wasn't mine to start with but I changed it round and used the digital camera to do their sounds and make the display.

30 **HT** could they move the photos?

T yeah we had a second set so they could move those but then they had the ones on the display. It worked really well and then they took the photos home in their home school bags.

HT well to me that sounds like a lot of success. And of course you did really well on that placement not to say outstanding you must have been pleased.

T yeah it was really good with them and I've got a job there

HT Oh congratulations so you're set up now and you can prepare for the real thing!

T Yeah I can't wait

40 **HT** Do you mind if I ask you whether you think you might be a bit more musical now and I know it's been up and down with your confidence but...(pause)..?

T I'm not ever going to be musical cos I'm not going to be able to do the composing and experimenting and all the things the others have been doing and playing an instrument isn't going to happen – it's too big a mountain – too many things have happened. I'll make it fun for the children cos I'm teaching nursery/reception and I love seeing them having fun and moving and singing it's great but – well that's it – not me personally (pause – shrugs shoulders – getting upset)

50 **HT** I think we'll stop there thanks again and well done with the grades and the job. Thanks

APPENDIX THIRTEEN

Group Interview for Year Two Presentation Of Composition Process For those absent or away for the original Presentation

Paula, Jackie, Terri (+ Linda and Angela) Presentation year two prior to assessed school block placement.

Transcript of 5 students 3rd Nov 2001

Yr 2 Art and Music Generalist students.

Terri, Paula, Jackie, Linda (and Angela came in late)

Presentation:

HT: (Linda 1st)

10 **HT** Purpose of this is to look at you were given a task but you can all do it in an entirely different way, and that is the same as you would with children they will do it in a different way, You were given a global task like the children will be given an overall task by the teacher and the teacher through the strategies she uses will allow the children to take on the task in their own way. In the NC you must give the children the opportunity to work individually in pairs, small groups and as a whole class and one of the things that Monday threw up quite strongly was that where people worked in groups and where they worked as individuals and where they started in groups for different motives not for musical motives but basically because there was safety in numbers. But then they tended to have individual time or if they stayed as a group how they then had to compromise on what they were doing in terms of their song and their music so that bit came out quite strongly. So if there is something in what you did that keys into those sorts of issues that's important. Then you were going to talk about how you um went through the music process, how you felt about it, what you learnt in general terms and what you learnt musically. OK. So you've got those different
20 things from the process that you went through, now some of you weren't for various reasons Groningen and missing the first sessions and so on. You've all had a much more bitty experience and it was only a four week experience anyway. So it makes it difficult but it doesn't mean to say that you haven't been doing thinking or you haven't been engaging in the processes and that will help when you are engaging with children who have patches of absence when it comes to a project that's going on. So this is quite a useful think to understand that how you reconnect a child when they have missed a vital lesson that you've taught them. In a project that goes on week by week so it is quite interesting that engaging and re-engaging and trying to catch up so
30 I'd like to hear informally about some of those things – is that OK. Right Linda you wanted to start so off you go.

40 **Linda:** Right well I've only been there for one week but I started to just mess around with the notes first which ones went together and which didn't and started to find some small general patterns which I found I had got cos I didn't know which ones went best together could make me mind up, so then when I found a few patterns I didn't know which order I wanted them to go in cos they were all very different and which to start. I tried originally to fit the tune with the words um but I wasn't very keen on the words so I found I had to change them in the next process um I was happy with the small tunes that were quite catchy but um I wanted to look more at speed and put them together. Um I did use the original words with things to start from to give us some ideas. I felt constantly insecure about making the music um cos um I don't know what went together and I was trying to find the right and the wrong answers um but I think I got started and got so I could carry on and um. I wrote down some things that I'd learnt on how to start to compose and I tried to match the tune to the words and how to adapt the tune, how to speed up the tune, how the volume can change and things like that, trying

patterns using numbers, adapting words according to the tune and the tune going faster and expressing myself.

HT and where did you get those things from

L Where did I get these from

HT yes those things you just said where have they come from

L Just what I thought I had got as we worked before

HT So that's what you felt as you worked and that came out quite strongly

L Yeah

10 **HT** gosh that's quite a lot of things. One of the things you raised which was raised on Monday was the right and wrong bit

L Yeah

HT and I think that's fascinating now you were all there weren't you but Linda wasn't so would you like to say what we sort of talked about in terms of when you're sitting there making judgements and you're saying is this right is this wrong what did you get from everybody else on Monday about that.

Paula I was thinking you are used to hearing things in the ordinary world. When you're kind of thinking about music that you've already heard before and the way that you hear music patterns being put together then you start

20 thinking well that's kind of what's 'right' so then is what I'm thinking 'is that right' and you're not sure if what you're doing is going to be like that and you're not sure then.

Terri Yeah you do cos you're wanting it to sound like something well thinking it should be like you know that song or um so then 'it's not right'.

Jackie Well yeah I think that but then it still doesn't make what I'm doing any less of an actual outcome on what the music needs cos in a lesson the children might get a good outcome but not like an ordinary song.

Linda You've gotta use what you like cos you decide don't you, what to use and then that's 'right' but not everyone might think that so they might think it

30 doesn't sound like anything.

Terri but that's it cos if it doesn't sound like proper music then well how do you know what to do

Paula You've got to use the music you like and you've got to decide what to choose

Terri yeah but you've got to know how it works or it'll sound 'wrong' cos that's what I find scary.

Linda You've got to use what you like and inspires you and all

Paula we have different views I don't like that but I like that we've all got different views on it. The children have and then how to decide what they are

40 doing and is that quality or should I say something and what to say you don't want to squash them if you say the 'wrong' thing

HT Yes that 'taste' bit is different from where you are measuring it against what you know isn't it so the 'right' and 'wrong' is a sort of pressure that you think is from societies sort of view of what is what counts as music and what doesn't count as music

Paula it is what others say is music

Terri yeah it does matter

HT within that there is something that is different which is personal – personal taste so you are making decisions about a tune where you may go

50 up, leap up a third or something like that say Oh I like that but **Jackie** may say no I don't like that that didn't do it – so which is it's a different thing from feeling pressurised into what's right and wrong in terms of what sounds tuneful in a sort of recognised way. So if we're making up a tune with somebody whose a Mongolian throat singer they think that our tunes are awful because they are not within that persons experience and what would

count to a Mongolian throat singer would be something that our ears would find very very difficult indeed and say well that doesn't sound 'right' as in what counts as music and what doesn't. Then the third strand which **Paula** has just said about is the teacher – do you come in all guns firing because your taste tells you that you think what that child is doing is inferior to what you feel it should be or do you go in and you go with the child as you respect that child's taste at that time, and that will depend on whether the child just threw something together cos Oh god the teacher's coming I'd better just do something or they do something cos they say I like that that's my taste but it isn't cos like they bung a few sentences down that are meaningless or something like that you know that sort of game that children play.

10 **Terri** but you know when it's good cos of your music knowledge but I don't **Paula** yeah it's more difficult in music to tell if it's good or not.

HT well you know in English and you know how to judge children's behaviour when they are having you on and when they are not having you on – you know that sort of thing. The problem with music is people often suspend their normal judgement. Do you know what I mean you know they think Oh God it's music so I mustn't suppress this child's musical ability and therefore I won't say that this sounds awful. What you could do is when you know a child hasn't put effort in is you can talk about the effort, and well 'how long have you been working on that?'. Or 'what made you make those decisions?' so by questioning you are starting to get at their process you can very quickly see whether the child is actually slaved over it and may have come up with something that doesn't sound awfully wonderful to you but is a real effort for that child and is a real progress for that child. Or whether it's a child whose got the facility to actually have done something that sounds really quite a presentable tune but no thought nothing has gone into it and they've just thrown it at the page. So it's a whole load of complex issues (Hi Angela – Angela arrives) whole load of complex issues there about making judgements and it's whether you think you are confident in the musical setting to challenge in a way they need like you feel confident to challenge their writing, or their maths if they threw something together or if they'd struggled. Do you know what I mean so you are pulling through what you know as good practice in science, maths and English and saying OK yeah well that still applies in music. Just cos I don't feel I quite know about music in the same way as I know about Eng, maths or science doesn't mean to say that my best teaching strategies my best instincts about how children are behaving – yes does that make sense? Thank you Linda is there anything else you wanted to say.

20 30 40 **Linda** No not really - I mean when I was saying I've learnt these things obviously it's more these are my ideals of what a tune is and how it works I need to go on trying the learning goes on and on for a long time.

HT the tune thing I wondered about how you actually did develop the tunes? **L** just by putting them together and playing on with it - I don't really know how I it was just putting notes together and playing them and found like this might be catchy and then when I got three or four tunes that went together and I moved them round and got them in the right order and it worked and then I moved around the words but um yeah....

50 **HT** So how far was that cos you've just mimed doodling how far is that sort of doodling important you know you went like that (mimed doodling) as if I've got two beaters and I'm sort of randomly playing how long did that period take or do you think you if you went to do it again do you feel that you would take longer over that.

L I don't know- I just played until it went together and like found the notes and it like it went together and it sounded quite nice so as long as it takes really.

HT so some people take longer in that doodling period than others

L well I needed to and not like I didn't like the notes but I put them together -I liked it and putting the notes together it sounded how I liked and then I just wanted to play it over and over.

HT that um some people talked about they said 'when I got started on the task I felt a pressure to produce something quickly' or 'I felt I had to get in there and do something straight away'. So that's another thing to watch for with the children whether they feel that they can do extended doodling, whether they need to do extended doodling, how long that doodling period takes, whether you have to teach somebody how to doodle or not. There's a whole load of issues

L yeah I think they need time it took me time.

HT Thanks right who's going to go next?

Jackie I will

HT Jackie right

Jackie I said from the first week I didn't know much about the instruments which I didn't it was a bit like a jungle and to be honest at first I felt very uncomfortable in engaging in music and a new concept of composing a song cos the only experience I had had really was listening to music and not composing but then with all the instruments to choose and to see what constituted music I began to establish a range of notes which I tried to pull together to form short tunes and thinking which ones to choose and I was kind of experimenting using different beaters and trying notes until I was totally convinced then I started to understand a bit more of what I could use and then after a short period of time I started to talk to the others and show mine and listen to them and just really comparing what we'd done, and talking about our fears and just trying out what they'd done. There was a sharp sense that my initial fears were beginning to diminish and I found myself engaging and focussing actually on the instruments instead of what I'd been thinking before.

Terri Did you feel better then

Jackie Yeah I was feeling a little less self conscious and then I tended to match the tune to the lyrics and then I realised I wasn't progressing through the task at all since they (the words) were creating a barrier that I just couldn't get round to the tune I was trying to do it too quickly I suppose so I just put the lyrics to one side and then I just concentrated on the instruments which was better. In week two I felt a little bit more comfortable and a little bit more confident with the task and I began messing around with the instruments and I started to write down some notes and I found five notes that I began to concentrate on just being able to use them and I began to note down the conclusion and I got like just different combinations and pressing some that I liked and some that I didn't. But I was glad when I found them and you know when I was just messing about I was in a bit of a vacuum cos I wasn't sure what was good – I didn't have a way of tracking them until I concentrated on just five notes. (Plays examples of her five note tunes – these have a repeated motif of coming back to the same first two that form a falling minor third) And I found that I went onto um (plays the next set of tunes this time using two beaters) Trying to use the four going down

HT were you using two beaters then

J Yeah I was trying to use two

HT do you think that helped or hindered

J It was easier yes much easier

HT so that's a technical thing as a solution to hold on to when you give children a glockenspiel you know cos if you just give one beater you limit them, did everybody use two beaters?

Terri I found it more complicated

HT so it's not you must use two beaters it's you must be allowed to have the facility of two beaters if it suits you to make it easier and if it doesn't suit you, you can be legitimised to do one beater. Do you think that's important? But if you just give one beater to the child you immediately limit the possibilities for some children.

10 **Terri** Yeah you need to try and it might work for me later but not at the moment.

J My inadequacies were too big cos my attempts to recreate a song you see I had this song in my head but which I was unable to create cos the sound I had in my head I couldn't do on the instrument. In looking back I would probably been more up to the task if I had put my self confidence differently to be able to say -to stop me from doing that because I could recreate this song I had in my head and I just deuced from that that I had actually set higher levels for myself to achieve than what I was actually musically capable of doing so I was expecting too much of meself.

20 **HT** That's really really important

J I just and then when I went home I used my daughters keyboard cos I put down these three tunes and I first tried to recreate the music like the keys on the glockenspiel and it sounded duff and at one point my eldest daughter came into the room and she asked us what I was doing and I said I'm trying to compose this song and she looked at us rather pathetically and said 'Oh yes mam it is good!' and I said well how can I make it better and she actually went upstairs and got us her book and said well there's like a book on how to learn to play the keyboard and that's how you can make it better and she gave us the book and I sort of laughed about it a bit but I suppose it was the way I was feeling. Didn't - it hasn't sort of damaged me confidence in doing the composition I would love to finish it. I was scared to do it at first but I've learnt through doing this that you have to keep going and I've learnt not to focus on the end product and to keep evaluating as you go and think more like a child, so it is doing it in the process that you have to think about bit by bit. I would encourage the children to investigate the capabilities of the different instruments and not to expect finished music straight away -to find tunes and to develop the individuality of each child. I would have to use different strategies for the different abilities in the class and get the child's views. As I was doing it I started using the white keys and then the black keys on the keyboard and I found changing from the glockenspiel to the keyboard I had to learn again and start the process again of messing about and that's something I hadn't considered. I'd have been better off if I'd sung it.

30 **HT** that's a huge issue the business of the miss match for most people in terms of what's going on in their head and what they would like to do (interruption) There's a miss match between what's going on musically in their head and what is actually your abilities in terms of the skills on any particular instrument and it's not even bound up sometimes with the abilities as you (**J**) said 'I'd have been better off if I'd sung it'. And of course singing was actually what the it is the medium of the song and when you ask people to compose a song, well I gave the xylophones and glockenspiels out as a crutch for finding the tunes and I was surprised that well nobody actually went vocally to do it cos I would have done it straight away vocally and I wouldn't have touched the keyboard

40

50

Terri If it had been with the voice only that would have stopped us doing it at all cos of singing

HT Absolutely and part of that is going to be a problem with children but not as much as it is with adults cos the children don't find this miss match with skills and what's going on in their heads as much of a problem because they don't perceive it as a problem in the same way as we as adults perceive it as a problem because we have a preconceived notion that you should be able to play before you can do such and such so that comes from like the grading system doesn't it, where you've got this sort of build up of Oh you have to have certain skills and you (**J**) said your daughter went straight off and got a book that teaches you how to do that before you can make the choices which isn't true.

J she actually said to us no no no you can't do that cos you've got to learn to do the white ones with one hand first and then you get to use two hands.

HT see how dangerous this method of teaching is

J that's what she said.

HT (laughs) isn't that interesting isn't well that is exactly what perpetuates why people end up at your ages going 'Oh my god I can't play this'..

J It is I didn't feel I could and it has taken quite a bit to allow myself to just be able to play about and think that is OK for someone of my age

Terri Yeah cos you feel you should be able to at our age and because we can't you think I can't do any of it.

J It does take time to let go though and I have begun to value what I've done

HT That begins to talk about time scale so now lets image that this project I started you off on wasn't a four week project well it's actually a three week project because the fourth week was presenting but that it went on all year OK and obviously the nature of it would change as you went through and you learnt more skills on the various instruments you'd get more confidence about singing that timescale has a huge factor and of course you haven't got the children for four small lessons you've got them for a whole year. How much actually contact time were you having to have got as far as you as you've got I actually think it is phenomenal progress if you actually think about how many hours that you actually spent engaged in actually doing the doodling. And even if you had two hours with me you didn't spend the whole two hours doing that did you do you see what I mean.

J No we didn't cos we were talking about it and we recorded it and even when we were playing the recording back it was difficult cos I still couldn't identify the notes. And the time flies by. I tried like the theme to Eastenders cos I can't think about it when I am just listening to it but finding the notes on the keyboard is very difficult. You have to keep trying and you get there but it takes time.

HT After a year you would be able to do it. It's having accesses to regularly being able to play. Lack of access is part of the problem the more you do it and you say the time flies by and this is the important thing the more that you do it and you can get through those barriers and I think Did you have barriers to get through, can you identify with that sort of process of having to go through barriers. What about you **Terri** did you?

Terri Yeah it was really difficult cos I didn't want to sing and I thought we had to and the process oh dear.

HT right well we'll hear your process next

Terri I'm not going to sing

HT it's OK we just want to hear your process that you went through you don't have to sing.

HT What about you Paula do you recognise this barriers bit?

Paula Yeah it was we were trying to do it on the glocks but we all had some music and I had a background in music and I used to play the piano and a few of them had that so we all went back to what we knew and it was difficult to get away from that and just play with the sounds cos we were doing tunes we knew from before.

10 **HT** Which is a barrier so you've got several different types of barriers that you go through so what you've got to do with your learners is recognise where the barriers are. And what constitutes a barrier to you isn't the same as a barrier to Paula isn't the same as a barrier to Terri and so on you've all got different barriers you said I sang and you said I'd like to but I didn't because that was a barrier. So if you take the notion of a barrier that's really quite useful. How, what do you do to put the penny in the slot that makes that barrier go up to let you free – getting out the car park you know that sort of thing? That's really fascinating thank you Is that about it J for your processes.

J Yeah

HT I think you've got a lot there now in terms of your thinking

J I didn't feel confident but then messing about it got better

20 **HT** that's a time thing so don't stop so to all of you don't stop keep going

J I would love to be able to do it but I've got it in my head that I would love to be able to play an instrument but that is something that is going to have to happen when I finish university because I've got to concentrate on my course

30 **HT** but you do have moments don't you when if you've got the facility of the keyboard at home but also what about when you're locked in the bathroom or nobody can hear you you can sing in the shower doodles with your voices you've now got the process for which to go through and the more that you do that with your voice the more confident you will become. OK who's next Terri – no not ready? OK Angela? Here's all your stuff. And there's a tape recorder if you wanted to ?

40 **Angela** I started off in the first week just trying to play around with the different things um but as we were saying before I was trying to find something that sounded pleasing to me sort of like really messing around with the music um and then I found like a sequence of notes that I quite liked and then trying them in different ways and having a constant beat then choosing more notes but doing the same pattern and keeping the pattern constant and as I say just messing around and doing the same sequence but on different notes and as I say I really worked hard on them and umthen I tried to be too clever and I had the beater and I was trying cos one of the girls was doing it with two beaters and so then I was trying with the two beaters and I was trying to have one sound constant and the other using the notes and sequence that I'd kind of developed. And then I went back to the lyrics sheet that you gave us and I tried to find a bit that I could fit with the tunes that I had and then I tried to fit the lyrics and the tunes and then I left it and then I came back to it cos some bits fitted but it didn't...but then I sort of recorded bits of the sequence that I had and then in the second week I got sick of it and so I sort of went back to messing around again and totally not liked what I'd already done and tried messing around you know but still I felt like you know this should be a real romantic song and people will be doing theirs. And then when I came to you and you just described a part of the song and I thought just sing (laughs) and then I thought well find a tune that just sort of fitted the lyrics well not just fitted the lyrics but sort of but then I found it and well I did use a little bit of the tune that I had had that I had sort of been practicing but I changed it and I didn't like to think well I've got to fit it still and it's got to go exactly and I was pussy footing so I changed

50

- it so it sounded right for me. But then again I think it was not a very good idea to try and sit and think it's got to please other people because I feel that it restricted me more than it helped me but I thought Oh I can't just go away and do it inside my head because I'd thought I had to sit with a book and write it down like pure music cos if it was just in your head and I sort of just went away and sang it, it was like almost cheating so do you know what I mean
- HT** yes I know I understand but you didn't have to write it down but yes I understand that's interesting.
- 10 **A** cos you see it was sort of easy to go away and think of a song and just sing it but then with the instruments you had to get a tune and think of the beat and I thought it should be harder and more complex than just making it up in your head cos that was easy.
- HT** Now that's really fascinating isn't it. That notion of cheating if you can actually do something well and you can do it quickly why the hell not?
- A** it feels too easy (laughs)
- HT** and then when you've done something like that if you come up quickly with a tune
- 20 **Paula** people will say well well is it any good
- Angela and Linda and Terri** (laughing) agreeing with Paula
- Terri** too easy must be rubbish (laughs)
- HT** No No but do you see what I mean if you come up with something you like and it feels right for you then there's all the sorts of like now let's find some words and let's find some harmonies to go with it and let's get it performed and don't they say, haven't you heard composers like you know the Beatles or something when they've been interviewed and they say 'Oh that one just came' and it was a hit so why shouldn't it be easy? Does it mean that it's only of value if you've had to sweat blood and tears and struggle and have six months of hell over it. No it doesn't! But there's a
- 30 difference between whether it comes easily and quickly and it feels right to whether a kid has gone Oh my god the teacher's coming this way I've got to do it now there's a whole difference there isn't there. OK thank you that's really interesting can we leave that there cos I want to move on to Terri and I'm aware of running out of time. (Terri is distressed) Are you alright sweetheart
- Terri** I can't do it (starts to cry and leaves the room)
- Paula** She'll be OK just leave her for now
- HT** Can she come and talk to me on her own sometime do you think?
- Paula** Yeah she'll be OK
- 40 **HT** any idea what's going on for her? I'm so sorry that she's got upset
- Paula** she gets very up tight about it but we'll find out. She's very tired and she found it (composing a tune) was an absolute nightmare for her and she feels she hasn't got anything to show and she couldn't tell you and as we were debating she was getting more worried cos she feels she can't tell you she didn't have anything
- HT** oh dear, how can we help, we need to get to the bottom of it and help her. Thanks you'll check she is OK
- Paula** She'll be OK for now. I'll do my process.
- HT** OK if you're sure.
- 50 **Paula** Yeah. Right well I worked as part of a group of four and straight away when we got the sheets we went away to the back room and kind of instruments didn't really come into it they didn't really happen at first I was working with **Rebecca- Rosalie** had joined us and got the sheet got the words and straight away um were we going to sing and **Rebecca** says well we'll sing I and said I don't want to sing and just really I couldn't get through

10 this whole confidence thing cos I didn't really know them that well, people I'd
 not worked with before, well I know **Rebecca** but I'd not worked with her so
 we kind of got through it by humming and we kind of got – we decided on
 five notes we used a glockenspiel and we decided we would use these five
 notes and then we changed the beaters around and then with the words we
 decided we would just stick to the chorus and we did well we talked about
 our musical backgrounds and things like that and because of this obviously
 we decided on using the piano more so than using the three glocks. Um so
 we got our kind of vocal range through kind of humming and then we did
 20 move straight on to the chorus cos we decided that was what we were going
 to do. But even though we were sat in a group we were all in the back room
 we were well it was more or less all in silence cos you were doing your own
 thing and you were thinking about how you wanted to do it and you were
 writing things down purely by humming and um and then we'd sort of say
 'Oh I've got this' or whatever and then we were discussing it so we were
 doing on our own and then we were talking about that we thought that it was
 hard just well we thought that it was really hard just getting the sheet and
 then saying well make a song. Cos **Sally's** really musical she can play the
 piano and read the music cos she's really good but she said this was really
 30 hard to just mess about cos she wanted it perfect straight away so the
 pressure...um
HT yes the pressure is enormous isn't it?
Paula Well we were getting to the stage of sort of messing about and I know
 a lot of us were finding it kind of hard. And I was just kind of finding anything
 I didn't really know what I was doing. But then it kind of came together more
 um we decided on the words we changed the words of the chorus in week
 one and then by week two we did that bit at the beginning where we had the
 two beaters and that kind of made it more or less what the intention was. So
 we sat and again we realised that we all needed to beaters and then we
 40 were all sat together and we were all down on the carpet but we were all
 doing a bit individually even though we were still sat together and then so we
 were kind of helping each other. And cos we had the two beaters and with
 Suzie could bang away with two beaters and she found that really easy to do
 cos she plays the piano so she's obviously used to both hands going. I found
 that hard cos I just kind of hold this one (holds up the left hand and laughs)
 (All the others agree and laugh and demonstrate poor two hand use of
 beaters)
Jackie Yeah it is difficult but I liked using the two
HT Yeah you said it was easier with two beaters. Cos didn't you use them as
 50 one beater by doing that hand for those notes and that hand for those and
 so you were splitting one tune up into two bits then you found that easier? Is
 that right??
Jackie it wasn't harmony it was taking turns with the hands.
HT but you were thinking like in pianistic technique and doing harmonies so
 you were putting a lot of pressure on yourself.
Paula yeah it had to be like playing the piano so trying to find the tune with
 this hand (shows right hand) and making the harmony – had to get the
 accompaniment right but it just (demonstrates left hand just hanging there
 doing nothing and laughs)
HT So this pressurising yourself – the individual pressurising yourself
 against some amorphous perceived view of what should be is a real
 challenge in music isn't it? Don't you think? I wonder how much the children
 are doing that?
Paula Certainly at Key stage two – not so much the littluns
HT not got those preconceived notions yet?

Paula Yeah Anyway well we decided on a – we kind of formed a little tune – all the time we were finding little tunes it was based on sounding it out (the words) and finding the beat of the words - we decided that was because we were all English specialists and we were kind of always clapping out the words to see which that's why we changed the words so it was kind of like a religious song it started off low and then it went up and then came back down and ended on the same note. So it was just a little kind of basic tune. We had that by the end of week two and then we actually moved onto the first verse instead of the chorus cos we didn't feel the chorus was going too well and so we got onto the first verse. And we had done that by the end of week two but we had not done any tape recording it was all written down. Then in week three we did some recording and we kept the same words and more or less the same tune. It just acted as a kind of memory thing and it made it easier and we just kind of needed to see where we were going with it and using the instruments you can touch the tune the way it goes. Yeah ...

10 **HT** so right using all the senses is valuable as well that sort of tactile and the visual image as well as using the auditory bit and we don't recognise that enough with children. How much that visual image helps?

Paula yeah cos we were remember by kind of seeing the notes you know on the glock - the shape of the tune as it looks on the glock.

20 **HT** so is that the visual patterns?

Paula Yeah I know that the notes we made, um the notes that we made about which notes we were going to use um Sally went and played on the piano and that kind of clicked in what they were and then the target was - well we found it really difficult cos when we were working as a group it was really difficult to mess about and kind of get into that whole messing about with sounds but once we got passed that and we'd got something good its like Oh let's put it on the tape cos we've got a little tune and we've got a start.

30 **HT** so that little tune acted as a crutch

Paula Yeah and we got confidence

HT you got confidence

Paula Yeah we all lacked confidence but then it helped all of us

HT That is important isn't it it's all about confidence

Paula for Terri that is complete it – no confidence

HT You'll get children who feel like Terri although I have to say she is the first student I have ever had who reacted like that.

Paula but the thing is it's not just this cos the thing is she can't do task without wanting to be right and writing everything so the burden is sooo –she found this whole messing about and then putting together of your own ideas – no one else's - it was too scary for her.

40 **Jackie** that's right she likes more - you do this, then this, like more certainty.

Paula That's right it worked well in our group because we had people like Sally who wanted it to be perfect straight away and was really musically minded and knew what she was doing and the rest of we all had some kind of music there was only one of us who didn't have music background and we we'd all played some form of instrument and so we all had to tackle it in a different way but it was so funny cos when we all started to work as a group together there was all this sort of silence apart from this sort of humming and we like went Oh yeah good idea but you really wanted your own idea...but then you were not really sure that your idea was good enough ...

50 **HT** When you work at Key Stage two and you ask children to sit in a group I mean you recognise it at Key Stage one cos you know about them doing parallel play – sitting in a group but not working as a group – we can be lulled into a false sense that the children at key stage two can actually work

- as a group – but if you do detailed observation of what they are doing they are doing exactly what you are talking about so they are working as a group of individuals and then they are playing the game and they are compromising what they want to do to fit in with the group product because the teacher has asked for a group product. That's fascinating now that is not just in music that's across the whole curriculum. Watch for it when you are on block placement when you, when you're planning and you say right I'm going to get the children to go in groups to do this just think now what you're actually doing to those kids, what it feels like to work as an individual or not –
- 10 it throws the whole notion of group work into the air not just for music but everything, but I think music shows it up sharper than a lot of other things. (Long pause) When is it important? – what is it – cos group work is important – what are the important bits of group work?? Is it the confidence bit? Throwing the ideas about...?
- Jackie** you might put ideas in cos you on your own might not be able to get started so the group helps.
- Linda** We were all so different in our group and fortunately we had all worked together before cos we all had ideas about what we wanted to do so we could of all worked on our own but sometimes it can be scary on your
- 20 own so we well
- HT** that's to do with confidence do you think? Rather than competence?
- Linda** Yeah so we said how it should work and that's probably what **Terri** should have done.
- HT** well she did she worked in a four but the rest of the group managed to go through the barrier as you heard **Jackie** say she went through 'the barrier' but **Terri** couldn't go through the barrier -when I went up to help her she was frightened and if I left her she seemed frightened – I also said we could do something different but she wanted to try – it's difficult as a teacher you don't want someone to be so fearful but I couldn't get her to take away the
- 30 pressure she is putting on herself.
- Jackie** Do you think if you ask 'if I went away and you've got no-one else there and then say just have a go' and she would try on her own but even then the pressure would mount on her cos the pressure does mount when you are trying to find ideas even on those who are more confident. But you have to keep going even when the pressure mounts cos then you realise oh well actually yes there is something there even tho you know it's not the best you know it is something I can present at the end.
- HT** Yes um I think we should leave that and I will check she is alright and Paula you are going to –
- 40 **HT** I've been asking some of you in the study I'm doing but for all of you - In terms of how you define yourselves how many of you would define yourselves as musical?
- Paula** I used to be very musical when I was about 13 but I think it's just a case of I can't read music now like then (side ends)
- Side B**
- HT** So do you think being musical is about reading music so if you learnt to read music again that would legitimise you as being musical.
- Paula** I would be more - if I could read music and play an instrument I would be more musical cos I've got a piano at home it's just that when I'm at home I can't just sit down and play it you know any tune.
- 50 **HT** OK Say I can speak French really well and I can converse with people and buy things I need and I can have a chat over the garden fence but I can't write it down would you say that I am therefore not able to communicate in French?
- Jackie** Well you'd be getting your ideas across so you would speak French

HT Absolutely so somebody like Phil Collins doesn't read a note of music but you would be happy to term him as a musical person

Jackie and Paula yes, yeah

HT There are more musicians in the world who don't read music than there are who read music, people who have made their entire life and career out of being musicians. So what is it? is it because we said like school music. If I said right you're in a rock band or you are going off to be a Kyle Minogue etc would you say she's musical?

10 **(Jackie and Paula** pull faces and laugh)

HT (laughs) OK that's about taste

Jackie well yes she is cos she sings and dances to the beat but it's pop not proper music

Paula she expresses herself in her singing but yeah just pop music

HT yes she is expressing herself musically even though you say it's just pop. Now whether you like that or not is about tastes. And she is a musical being, yes? I think that is part of the problem of the perception of being musical and why the confidence levels vary because of these preconceived notions that you have got to be able to play an instrument and you've got to be able to

20 read music and do proper music whatever that means? Then you can say legitimately I'm a musician. I can be musical.

I would like to you go on thinking about that and can I come back and keep asking you, would you do me a favour I'd be really really grateful if you could keep some notes through the time you are doing music and keep revisiting the ideas of music and while you are in school keep thinking about what the kids are doing. I don't mean any formal notes it is not going to be seen - just jot ideas down- it is just to hold the ideas as you think of them. So being musical at the moment means - it has come up about the reading music and writing of music and playing an instrument.

30 **Jackie** I enjoy listening to music - I love my CDs and I get very emotional with it -that's me being well expressing my thoughts so I am sort of musical in that way.

HT you can't respond to music in that way if you are not musical.

Jackie me partner he loves it and gets very emotional as well - he lives off it. But for me actually reproducing it well that's hard and I didn't have the opportunities as a kid but I liked well I was pleased with this tune and playing it on the keyboard.

(Interruption) **HT** yes OK we will finish now. Will you check on Terri.

Paula She'll be fine I'll tell her you will see her on her own.

40 **HT** tell her if she would rather write down what she is feeling about this that is fine or she can come and see me when she is ready.

Thanks everyone I'm going to write up these notes from this tape and if you could check through them to see if I've got it right? Thanks

APPENDIX FOURTEEN

Improvisation notes from discussion with the group year two

Notes on improvisations used to start the workshop sessions in year two
Issues from Improvisation:

Notes by Helen

Taylor

Below are some issues that have arisen from the discussions when we were engaging in improvisation.

The following areas are all interrelated:

- Confidence
- Emotional Involvement
- Concentration
- Technical aspects (Instruments and Improvisation)
- 10 ▪ Elements of Music (duration etc.)
- Mood
- Play
- Cognitive
- Process

Confidence built over time of engaging in the task. There were slight dips and rises beyond this when leading and /or changing instruments.

- 20 The amount and type of teacher support and intervention or non intervention was important in this process. Not looking at students at the start. Giving ways of 'joining in' to enable people to copy to start with, building up to 'joining in' with something completely different which fits with the lead ostinato.

Emotional involvement came only after time through the process and or length of time in the actual improvisation. Confidence and competence levels developed over time with the achievement of successful and enjoyable involvement.

- 30 **Concentration levels** increased during each improvisation as the individual had to consider the type of response and increased each time the lead ostinato changed.

Technical aspects of joining in had two major characteristics. Firstly the level of competence on the instrument held or freed the individual's ability to respond to the improvisation and secondly this exposed a mismatch at times between the musical ideas and understanding inside the individual and the actualisation of those ideas technically.

- 40 **Use of the musical elements** to enhance the ability of the individual to respond to the improvisation was dependent on prior experience in playing with the elements and being taught aspects of the elements.

Mood of the improvisation was collectively created as the improvisations were extended enabling the individuals to gain confidence, competence (musically and technically), increase concentration and become emotionally involved. The depth of listening and speed of responding increased with the length of the activity and therefore affected the way the group created mood.

- 50 **Play as in 'messaging around'** was seen as an essential approach initially to being able to free individuals to 'join in'. Being able to try out stop listen and join in again was seen as crucial in developing confidence in improvisation. This whole activity was seen as not only an emotional and technical approach but a very demanding **cognitive activity**.

Evaluating and reflecting on **the process** as it occurs and after with me and in pairs or small groups enables many of the issues stated above to be made explicit and considered. This has an effect on progression.

APPENDIX FIFTEEN

Structured Eavesdropping

Prompt Areas

Transcript of Structured Eavesdropping session

Group Discussion after Structured Eavesdropping session

Guidance notes for structured eavesdropping in year three

Now you are at the end of the music specific element of the course what are your thoughts and feelings about:-

Teaching music on final block

- **Feelings**
- **Your own subject knowledge in music education**
- **Your own skills to teach music**

How do you see yourselves in relation to 'Being Musical'?

- **Do you consider yourselves to be 'musical' in relation to your life outside education?**
- **Do you consider yourselves to be 'musical' in relation to teaching music?**
-

Transcript of structured eavesdropping end of music only element of the year three unit (Questions on page above)

One student Terri opted out of doing the structured eavesdropping. They did this within the last twenty minutes timetabled for this session.

There were 13 students present at the music session and 12 students took part in the structured eavesdropping. Six of these students were from the study. They were left in charge of the tape recorder and able to switch it off at any point they wished and switch it on again. I left the room completely. They all had a hard copy of the questions. There was a discussion three days later around this taped sessions – students had the transcript and made corrections which have been added to this final transcript.

10

Transcript:

Generalists year three.

1st student: Right how does everyone feel about teaching on final block?

2nd student: I've got a thought I did a bit on my last placement and I enjoyed it yeah

3rd student: Did you like teaching it (music)?

2nd student: Yeah

20

5th student: Well I am a bit worried cos I don't think we've had enough experience cos I didn't do any on my last block and I did very little on my first block and I just think I need more to teach it I want a few more opportunities to teach it ..to do it ..

4th student: I'm the same. I've had um.. I've been in reception the last two block placements so I haven't really had experience to teach but I've got a few ideas that I want to try out so

6th student: I'm the same I'm looking forward to it but I've not had much experience on block placements I didn't teach any music at all other than what we've done on serial placements

30

7th student I'd love to try some of these ideas but

6th student: got really good ones it's the chance to

7th student yeah but I really enjoy teaching music but we didn't really get a lot of time cos it was kind of cos it was a half hour lesson so by the time you got all the instruments out and everything but well I don't think they do music very much so you get the music instruments out and they

9th student: and you're worrying about how it's going to go and are they going to play and noise and

7th student yeah that's right laughs (all laugh)

40

8th student: Yeah I did music on my last block and I used a scheme which I didn't really want to do but its sort of what's expected so I was trying some of those ideas out and develop your own stuff..

9th student: Well Yeah the teacher in reception was using a cassette to teach them music and she said well I'll just do it cos I don't um want you to be doing it so and I didn't really learn anything from what she was doing..

10th student: no mine was the same she had a I think it was the BBC education um scheme it was um just like years and years old it was a tape thing and it like had a big laminated board thing that she put up and it had the words to a song they had to know and she just played the music and that's basically the music lesson that was limited

50

11th student: I think I'm OK I'm quite excited about the prospect of teaching it (music) and my concerns are well these ideas are great they're just having to fit in to music that we're expected to teach and into the planning that's going on and

I'm just a bit concerned about this kind of Ginn which is (several make agreement noises)

8th student: but when you've got your own class it will be a bit easier..

7th student: yeah

2nd student: yeah than on block and you think Oh my god I'm being assessed

1st student: shall we move onto subject knowledge?

(General agreement noises)(a lot of nervous laughter)

10 1st student: Mines limited (all laugh)

2nd student: I think I've got the basics for teaching in the primary school for the children ..the National Curriculum..yes I think you've just gotta get in there with them and learn with them..

3rd student: I think in some areas I've got subject knowledge like because I've learnt an instrument before I do know about notation but there's a lot of things that I haven't got a clue on and you can hear all the words but a lot of the time it takes a long time to sink in and I think you have to actually teach it to know it

20 4th student: yeah and don't you.. (sorry)..don't you think it goes against you as well cos I can read music and things but its harder because you just expect everybody else to know it and well what she (Helen Taylor in the session prior) was saying there I knew it but I just do it automatically I wouldn't be able to break it down for the little ones to uh.. it went against me (a lot talking all at once can't hear with some general agreement)

3rd student: Yeah I wouldn't have had a clue where to start yeah

30 4th student: but it made it easier .(the session prior).well cos I can't remember anyone explaining it to me like that before cos you just learnt it and you had to know ..you had to know like all them Italian terms and things off by heart but it makes sense when you see Oh that's why it was done in Italian and things cos nobody ever told me before
(The session immediately prior to this had been discussing notation and the logic behind aspects including the Italian terms. They are discussing the content of the session)

3rd student: Yeah you know how some things makes it easier to understand because and its obvious then..

5th student: knowing why its like that and you can break it down cos to help some of the children I've worked with you have a job to ..and then breaking it down and you'd think it was obvious for some of the children who are musical but then by breaking it down they understand..

40 6th student: Well I'm not musical at all and it really helped me that run through it helped me..

7th Student: I think the other thing that I discovered going into school is that we don't think we're musical and probably a whole lot of our subject knowledge is well better than half the teachers out there and probably...(several talking together agreeing sounds)

8th student: I think probably you've just got to be enthusiastic and have a go..

Another student: (talking at once) yeah that's it having a go

8th student: (talking at once) Yeah cos the kids love it don't they I mean if you just start singing and they it's us that are more worried I think than them

50 7th student: It's what a child needs at primary school to love music it's just enjoy you've got to just let them try things at primary school

8th student: That's right enjoy

7th student: It's not to play in an orchestra or anything you're just trying to have fun and get...

8th student: That's it

- 6th student: Well again it's getting back to block placement. If we've all got our own classes we can try these out but on the final block I'm getting assessed and fancy (lots of laughter from group) and the noise levels might get a little bit and if they are not used to having music well in music it excites them a bit more than usual and well I might use the activity as a time filler but ..is that is it going to work as well as...
- (Other students; agreeing and empathising with lose of control potential in assessed situation)
- 9th student; It's the assessment and you should try but..
- 10 7th student: It's different when you've got your own class then no-ones watching you any more and you can just do it...
- Pause..
- 1st student: Are we going to talk about our own skills to teach music?
- (2 talking together: this is a bit along the same lines /I'm not sure yeah?)
- 3rd student: Yeah well one of the things I've always said is that I would like to learn to play an instrument so that I could sort of.. you know but that's easily said and I never got round to doing it. That is I think it's like a skill that I would like to..
- 2nd student: Yeah I could always play the well used to play the piano but I
- 20 haven't played it for years since my GCSE and that well I hated it and I didn't like music GCSE so since then I kind of gave it up and I'll take it up again so that when I'm teaching I can play again I just don't get time to do it so
- 4th student: No um I always said I wanted to learn to play the guitar when I was on this ..and I bought a guitar but I just haven't and now my sons got a guitar and I just haven't got round to and its time but you just don't have time to and
- 5th student: I started to play the guitar and you actually realise it really hurts (my fingers)
- 4th student: Yeah I know and
- 30 5th student: It's really difficult
- 4th student: But you don't have time to get round to
- 5th student: I think that I realised that being able to play an instrument really has no relevance tho' when you're working with the kids so
- 4th student: No you're right it doesn't
- 6th student: But on the other hand its lovely if you go into a class and the teacher can play the guitar and if she has got five minutes at the end and she just starts strumming along and with the kids and
- 4th student: yes and just starts nursery rhymes and
- Another student: yes that's nice
- 40 5th student: I play the clarinet and the flute a little bit but
- 4th student: you can't sing along with those (laughing)
- 5th student: you can't play everything.. (laughing)
- 9th student: but the thing with that is you stick ... you can show the children that they can learn music with you really without without you having to play an instrument then they haven't got quite so much to look at and they can enjoy the music...
- 12th student: obviously I can't play an instrument so what can they get from me..
- 50 Pause
- 1st student: Does anyone consider themselves to be musical in relation to life outside education let's start with that
- Giggles from group
- 1st student well singing in the shower

2nd student: I don't know about anything in particular but yes singing in the car at the top of me voice (demonstrates all laugh)
 3rd student: well that's another thing I really would like to feel more confident about doing is singing I've discussed it before..
 12th student: Oh yeah
 3rd student: I think it's important cos you can't not be confident with the children cos they'll know so you've got to have confidence
 4th student: I sing all the time with my children (her own)
 5th student: Yes I do I sing all the time with the children (her own) but I don't care if I sing well
 10 4th student: with tapes in the car
 5th student: yeah with tapes singing all the time
 Another student: but kids don't laugh at you do they really don't
 5th student: yeah they just accept it
 8th student: and in reception and they don't yeah
 5th student: yeah it's when they get older I think yeah
 7th student: It's noticeable in my daughter's school when I go into assemblies and that there'll be a harvest assembly and I have this preconceived the primary school children they know how to sing and then there's this
 20 reception and those who are in reception are singing away and with yr 1 and 2 - you get to yr 3 and 4 and they start to muck around a bit and then 5 and 6 they just well don't want to know ..

Article I. Others laugh knowingly in agreement

7th student: It's just difficult to get them to sing
 8th student: That was the thing in the days when I was at primary school we had hymn practice which was the only real by the time you got to years 5 and 6 that was the only singing that you did and then you don't want to sing them songs so..
 30 3rd student: umm probablys if you sang pop songs or something you know it would be more interesting
 Others: *ummm some agreement noises*
 9th student: Yeah when we were at school we had to do a performance of a pop song and we had to do a dance line and we had to do a show and get dressed up and we got so into that and yeah and we did an assembly it was like I can remember it was like our leaving assembly and we did 'There's only one..' a little song like that and we took it on and did all the teachers and that was singing but we loved it because it was our song

Pause

40 1st student: Is anyone involved in any bands or groups or anything like that outside?
 2nd student: I'm in a military band so I do that all the time
 1st student: I don't suppose it's got anything to do with military has it
 2nd student: I train and job share in (can't hear)
 3rd student: I used to be in a folk group and church choir and things but not for long now it's just time you cannot do the work and things it's my part time job you see and that's..
 6th student: got to get money

Article II. All laugh

50 4th student: I used to be in like the school band and things..I don't know really whether it's a good thing..

5th student: The thing is I never used to like doing those things I always felt that it was pushed on to us a little bit and that's rubbed off a little bit cos I was made to play the cello in primary school which I hated and I had no choice and I was made to play the clarinet when I went to the secondary school and I wanted to play the drums or the saxophone so I now think if I take up an instrument I'm going to choose what instrument to play seeing as I'm going to do it..

10 6th student: Umm that happened to me you used to do a test or something and you used to get your instrument didn't you and I wanted to play the guitar and the only teacher that came to my school was a brass teacher so I had to play the trumpet regardless and then you had to go cos you had an instrument you had to go to band practice and because of the instrument I played you had to go to orchestra as well I just felt that I was never at um you know I was never out playing you know cos I was always in band practice or something so I s'pose it's good and bad points really

7th student: Well you'll probably take that with you not to force too much on children or expect too much of them..

8th student: I think it has it's positive side

20 9th student: It does give you um opportunities to do things you wouldn't have the chance to do (with hesitation) I'm no --great --singer --at all but I was in a youth choir when I was about twelve which sang at the BBC and a recording it was that was exciting in a green room with the orchestra and through this whole process was an education I think the process of the recording studio with full orchestra and (can't hear) just to see all that something I'd never done before or since Just give the children the opportunity to be part of something as grown up it's just..

30 10th student: it's true I um my brother he's not good academically or anything like that but he started music at the same time as me and he's like now a professional musician and he goes all over he's in the army and he goes all over playing and if he'd never done that he don't know what he'd wanted to do so I suppose it gives you opportunities that way

Tape ends

Group Discussion of structured eavesdropping

Only students from the sample group attended

Present: Claire, Dawn, Ellen, Jackie, Michelle and Paula – (Terri was not involved in the structured eavesdropping and did not wish to participate in this discussion)

HT Thanks for trying to make corrections and we're still not sure if I've got the correct people attached to each statement but reasonably close. We've agreed as a group not to name the individuals in the structured eavesdropping. Now having had the discussion in the wider group what seemed to be coming through were these:

10 (Gives list of issues from transcript and time to read them).

LIST

Teaching experience

Needing more experience of teaching

Got ideas for teaching music need to practice them but sometimes frustrated by having to follow schemes in school or not being allowed to teach it.

Impact of children

20 Learning with the children

Making music fun/enjoyable for the children

Children not judging you when you sing

Children less inhibited than adults in having a go.

Singing with children frees you up – happy to sing with children – not adults

Concerns about children losing motivation to sing as they get older.

Skills needed /not needed/ music engaged in

30 Not needing to play an instrument to be able to do music with the children – being able to play guitar is good with children

Developing playing instruments takes up time, is often difficult, not

satisfactory if you don't get to choose what instrument you want to play

Some choirs, folk groups, military band, instrumental playing but mostly not being used or on hold during the course.

Amount and type of Subject Knowledge

Cracking the code of why notation is like it is so you can explain it to the children.

If you already read notation it can be difficult to break it down for children if you don't know why it is structured in that way.

If you don't read notation you can develop it if you know the logic behind it.

40 More subject knowledge than realise – don't think you know but then realise some teachers know less.

Barriers

Being assessed on final placement stops you trying music out in case of loss of control.

Having to follow schemes in school or not being allowed to teach it.

Being watched/listened to causes difficulties with confidence to sing.

Overall dissatisfaction with secondary music education experiences and some primary school – around having to play /practice/ attend bands /

50 orchestras not from your own choice.

Lack of ownership

Lack of Time

Positive /motivating factors

Ownership – remembered and enjoyed when had ownership
Value of being involved in music that can give you life opportunities you wouldn't have otherwise had.
Musical in your own car and shower when no-one is around

Understating or not admitting to abilities in front of peers

10

Not quite the same as being said in interviews?

Start up discussion

HT OK so what do you think – have I got the ideas coming through or ...??

D They seem to be what we were trying to say. I think as far as teaching it is lack of opportunity for all those reasons and umm when we can try it we all seemed positive about it with the children Yeah I think we want them to enjoy it. (all agreeing)

20

J Yeah and that's cos we didn't really enjoy it I mean umm I really hated it at school

M me too yeah the tests and the wrong instruments hated that.

E Yeah it's right about the ownership you do enjoy it when it's your own idea

P That's true take me and the piano and that's it when I play what I want to

D you don't have to be brilliant and this one about knowing more than we think we do

C yeah that's definitely right and I end up being the one in schools they all seem to think I can do more and yeah it's umm well often I **can** do more but then I think I don't know that much.

30

HT When you were discussing music you do outside you didn't volunteer some of the things you've said to me and in this group?

C No well that's it that's what often happens you don't want to say hey look at me.

P No that's right you don't say well yeah I have been practicing and in this (structured eavesdropping) I said I hadn't been doing it (playing the piano) I don't know why it's like that but umm

E Yeah I don't say and I think it's cos I'm not that confident about it I don't want people thinking oh she can play the piano

40

D I didn't say about the guitar and I thought about it when they were talking about it being nice to sing nursery rhymes with the guitar and I think I (pause) if I'm honest I think it's cos I learnt classical guitar and that's not something you say really

HT Why do you think that is?

J We'll all think she's posh and hey 'classical' guitar not just any guitar (teasing D)

D Yes you see J's right it does sound 'posh' if you like but definitely not the normal you'd expect. I s'pose I feel it gives the wrong impression about me and people'll think I'm really musical when I'm not that good.

50

HT You also down play your own singing each time don't you – 'I'm not really very good' – even though you're talking about something that you really enjoyed that singing at the BBC umm you often mention it and you value it rightly so

D I do value it but umm I really don't think I sing very well and I do sing with the children and love that but then listening to you know we all think Claire's voice is lovely all confident and (Everyone agreeing - Claire looks embarrassed)

C enough praise autographs at the door!! (all laugh)

D No but we all do (others all agreeing) and your (HT) singing well that's in a whole different league (all agreeing)

J Yeah that's really proper singing.

HT Enough - Claire you and I'll have to leave I think!! (laughing)

D Ahh but there you see we all do it you know not putting yourself forward it doesn't seem ...

E Not the done thing no it's not so D's right we do all keep things to ourselves

M yeah I haven't got anything to show off about so that's OK

10 **J** Me neither

P It's right we do keep it yeah I think it's not giving the impression cos yeah if you say I've been playing the piano then you're back to people's expectations uumm they'll expect you can play anything but I can't just the things I've been practicing.

E It's difficult cos you don't want them to expect you to play just whatever they might think you can when as P says you've only practiced one song

HT I see what you mean and I have to ask but who are THEY? There seems to be these other people out there you're trying to avoid?

P that's easy it's in school

20 **D** Yes definitely in school it is let me see if I can get this I really am very musical as a person yes I am in here I am and I love music and I listen to all sorts and now I spend hours messing about on the guitar and singing along and then with the children I do it with the children but this is the thing and I know we all agreed yes we do I think we probably do know more than a lot of well many of the teachers I've met yes we do know more, have more ideas about doing music with the children (pause)

C yeah I

D Sorry I need to finish this and I'm thinking it through but it's not good enough to feel musical inside you and feeling umm it's not enough loving

30 listening and playing about and all those things it's not enough for what they expect in schools and I don't know they don't really say it but you feel it yes I think that's it it isn't always said that you should know this, this and this but you just know it's not enough (pause) I've finished I think?

C Sorry yeah I was going to say I agree we do have more ideas but yeah I was going to say that doesn't make you musical but you've got it there about not enough

E and P yeah

E It's the pressure when M says Oh E can play the piano yeah I know in here that I don't know enough

40 **P** same for me yeah

J where does that leave me and M then?

M as usual at the bottom (laughs)

HT So it's the amount of knowledge amount of skills

D Yeah and I honestly don't know what that would be I don't expect anyone really does

E yeah I told you (HT) about my sister who umm she said when I was talking about this being musical that she didn't think she was and she's doing a music degree and playing in orchestras and I've always looked up to her thinking she's really musical – which she really is musical you know but

50 that's the same thing umm not enough – enough for what???

(Long pause)

HT does anyone want to add to that? You're all looking as though we've about exhausted that OK thanks everyone that's been really useful and extremely interesting to think about. Thank you all of you.

Tape ends.

APPENDIX SIXTEEN

Ethical Principles and Guidelines

Ethical guiding principles

I drafted the following to give to the students at the start of negotiating the study.

This research is being undertaken for my PhD study as a part-time student of the University of Northumbria at Newcastle.

*The **research title** at this time is:*

Musical or Not? Primary school student teachers' development and perception of a 'musical self'.

*The **aim of the research** is*

To develop a greater understanding of the processes and influences upon the development of a 'musical self' by students training to be primary school teacher within the context of their music teaching.

Who will be involved?

In order to investigate this area I am asking for 'volunteers' from the group of students who will be following the 'Generalist' route in art and music during year two and three of the course. These volunteers will come from students who consider that they are 'not musical'.

Guiding Ethical Principles

(Initial draft ethical principles to be discussed and negotiated with the participants)

- *At no time during the research will any harm come to the participants and they will be treated with dignity and respect at all times.*
- *Any participant can leave the study at any time and does not have to give reasons. That decision will be treated with respect.*
- *Participants will be asked for their consent to be researched and for data to be collected from them. The type of data will be outlined and at data collection points participants will give, or not give, their consent to the collection process. If the participant does not give their consent then no data will be collected.*
- *Each individual participant will have access to the data that are collected from that individual. The participant will be given the opportunity to verify the transcripts and notes of data relating specifically to that individual and can have statements corrected and/ or removed to ensure accuracy of that participant's views and statements.*
- *Anonymity will be assured as far as is possible – this will be discussed with the participants and they will choose their own pseudonyms. Absolute anonymity is not always possible as the rest of the cohort will know this study is taking place. The study is located at this university, on this degree, in the art and music generalist route. This immediately could provide the opportunity for identification of the participants.*

- *All data and discussion will be kept confidential to that individual unless that individual gives permission for it to be shared with the other participants.*
- *Data will be stored securely and all tapes and videos if used as part of the data collection processes will be wiped clear once they have been transcribed.*
- *Any tapes and videos will be confidential and used for the sole purpose of this study and nothing will be used outside this study without the permission of the participants.*
- *Participants will be kept informed on a regular basis of the progress, processes and procedures of the research and can discuss problems and issues in confidence with me as the researcher. They can raise issues at any time and can talk to my lead supervisor if they are unable to discuss the issue with me.*
- *Participant's time is important and to be respected. I will negotiate times that are convenient to the participant and try to keep the data collection as reasonable as possible, again negotiating this with individual participants.*
- *I will try to ensure that this study does not encroach upon participants' normal course work and experiences and if at anytime a participant feels that it is she must tell me and I will respect that individual's wishes.*

This draft set of principles will be discussed and negotiated with the participants at the start of the study and participants will be able to refine and/ or add statements.

Detailed Discussion of the ethical process from the start of the study.

Below I outline the story of the ethical journey through the processes and questions the participants and I asked along the way.

If I knew then what I know now

Hindsight is a wonderful gift and in the reflection upon a study and looking back through the processes and procedures it is often only at the end one can really see how naïvely one set out on that particular journey. This study is no exception and the reflection can be painful. In my proposal I stated the following:

There will have to be a negotiated ethical and guiding framework to this process which has strict confidentiality and builds trust, in and, through the process. I will raise this at the start with the students and the ethical principles will come from all the participants. Each participant will be able to negotiate changes and the development of these principles as appropriate. It will be my role to initiate and chair this process at the start but I would aim for all participants to take turns to chair discussions upon the ethical principles. (Taylor, 2000, RDCO2, form)

This was a useful starting point and we did 'negotiate changes' and 'develop the principles'. However it was naïve to think the participants wanted to give up time to chair discussions about the ethical principles of this study. They were however keen to, and encouraged to, ask questions and negotiate changes as the study progressed. I devised a set of initial ethical principles which formed the basis of the way the study operated. (These can be found in appendix 16:325-327)

These draft principles were discussed with the participants at the start of the students' year two of the course prior to any data collection. The participants all agreed these statements and did not ask for any changes or additions.

The researcher needs to adopt an attitude that is open-minded and self-reflective; recognises the rights and interests of the participants; and is cautious about the claims based on the findings. (Cambell, et al 2003, p. 6)

The initial contract

The negotiations at the start of this process were crucial and necessarily took time. The initial approach and explanation of the study and request for

participants occurred at the start of the first year. Later at the point near the end of year one when they were reviewing the unit, filling out their audits and confirming their choice of 'generalist' route, either art and music or history and geography, I asked the cohort for time to discuss the study. A vote was taken and the cohort remained to hear about the study. I wanted the whole cohort to know about it even though it would only relate directly to the students taking the art and music route and exclude the music specialists within that route. Thirty five students were taking the art and music generalist route and of those six were music specialists therefore a group of twenty nine students formed the group the sample would come from.

It was important the study was not covert. I wanted to avoid any perception by students who were not involved that some of their peers 'were getting preferential treatment'. At no time subsequently, after the initial negotiation, was there any hint from the cohort that they thought some students might be advantaged. Once I had outlined the study to the whole cohort and told them what was going to happen, the twenty nine students on the art and music route stayed for further discussion. I gave them the draft ethical principles, title and aims of the study as outlined above and in appendix sixteen and time to read this as a group. They were given a coffee break with time to discuss what questions they wished to raise with me. They were told that after this discussion anyone of them could come and talk to me on their own, if they wished, for further clarification. They did not have to confirm whether they would be part of the study until the start of the next academic year. This gave them the summer vacation to think about whether they would be involved. They returned from their coffee break for the discussion and I wrote up their questions on the white board as they asked them. They were:

1. *What am I letting myself in for?*
2. *How much time will this take?*
3. *Is there extra work involved?*
4. *Who else will be involved?*
5. *Do I get to choose my pseudonym?*
6. *What if I don't want to be in it any more?*
7. *Will this impact on my assessments?*
8. *How much do you want to know about me?*

These questions did not come in this order or with quite as sharp a focus as they are presented here but for ease of discussion these were the key questions asked. I have ordered them to support the logic of the discussion. Under each of the questions I discuss the issues discussed at that time and then subsequently returned to. There were also some other issues that arose and were discussed with the participants.

- *Can I see what you write about me?*
- *Relationship building a partnership as equals - Tell me about me!*
– *You tell us about you.*
- *How much do you have to see or know about me?*
- *Negotiating to see documents/use documents not previously negotiated or part of the study?*
- *I have the last say?*

What am I letting myself in for?

Informed consent and continuing informed consent.

At the start of any venture into the unknown the students quite rightly wanted clarification about what exactly being a participant in this study would mean. I had talked about 'informed consent' and the students were not clear what this entailed. One student thought that it meant she had to read about the area being studied to be able to say she was informed. I had not thought about this possible interpretation of informed consent but it made me have to think hard about the nature and validity of what constituted 'informed consent'. In some research particularly with young children the research community has been struggling with what really counts as informed consent when the child is too young to really understand the implications of giving consent (Brooker, 2001, p. 162). It is also not a - one stop - blanket cover; I have given my consent at the start and therefore the researcher has a blank cheque to do what she wants. This returns us to the moral dimension I raised earlier from Pring's (2000, 2004) thinking.

The students seemed happy with the idea that at each stage of the research I would explain and discuss with them what I wanted to find out or what I had found out and what I wanted to do with that information. The collection of data is the first aspect but the analyses of data which were ongoing had to be fed back

to the students so they could discuss my interpretation of what they were saying. During the study this did work very well and the students during the third year, when they were undertaking their own research, felt they had a really good understanding about participant informed consent because of their involvement in this study.

What is the study?

They wanted to know more about what I was trying to find out and why I was doing the study. In the information giving session to the whole cohort I was only able to give a very brief outline due to the time factor. This group of twenty nine students now wanted more explanation about the non musical/ musical idea.

There is always something ludicrous in philosophical discourse when it tries, from the outside, to dictate for others, to tell them where their truth is and how to find it,But it (*philosophical discourse*) is entitled to explore what might be changed, in its own thought, through a practice of knowledge that is foreign to it. (Foucault, 1983, p. 9 *my addition in italics*)

It is clear I was in danger of thinking I knew the answers to why students declared themselves as 'not being musical'. I needed to be careful not to prejudge and to keep open to what the students thought but I was entitled to try to find out what was going on. Foucault (1983), whilst for much of his life he rejected ethical ideas, did have an underlying ethic within his work and towards the end of his life was working on a philosophy of ethics. He did consider honesty, openness, modesty and being reflective were important values.

I asked the students to think, if they were asked by me, if they thought they were 'musical or not musical', what would be their response? Most of them said they were not but then some qualified this with 'it depends what you mean by musical'. This of course was the essence of what I wanted to know. We established that this was what the study was for; to find out what we all thought about this.

What is the study for? What do I get out of it? What do you get out of it?

As part of their concern with what they were letting themselves in for the students wanted to know the status of this study. It was vital they knew this was for an award for me to gain my PhD. Whilst I did not enter into the research solely for the purposes of gaining this award it had to be made explicit there

would possibly be a 'reward' outcome for me which would not be the case for them. Their involvement would be in support of me studying for my PhD. Having made sure I was very honest about this I also talked about the importance of this study in trying to illuminate this question of student teachers feeling they were not musical. I discussed briefly the impact of teachers' lack of confidence in music impacting upon the children's entitlement to a good music education. I felt at the time, and still do, that this was a useful area for the students to explore with me as they moved towards becoming generalist teachers able to teach music to their classes. During the whole study those involved did not return to this subject of 'what do you/I get out of this study?'. It appeared not to cause difficulty for them.

How much time will this take? Is there extra work involved?

The time commitment and workload was of obvious concern to the students. I wanted to assure them this aspect would be monitored and in discussion with them changes could and would be made. At that stage I was only able to say I would wish to observe them in sessions and want to talk to them in informal interviews at various points as the two years of their course and the study progressed. I had certain points in the course where I wanted to talk to them.

- At the start and end of each year
- Prior to and after placements
- After music blocks on the course.

I said that these times would be negotiated with them to fit in with their times on the course and within their own lives outside the course.

I had built into the design of the study the idea I would ask the participants to keep a 'learning log' that would chart their development and feelings about music and their own musical skills and knowledge. This was not part of the course and would have been extra work for them. Most of them raised concerns about the format of this and how much they would be expected to write. This became problematic and I could see it was going to form a barrier to their participation in the study. I explained these would be informal and they would use them to capture thoughts so when I talked to them in the informal interviews they had something to refer back to. They were concerned I would be looking at

it and was there an expectation of the 'quality' of what they were writing. In that initial meeting I partially decided I would have to get rid of the learning log but I did not make this as clear in that meeting as I might have done. At the start of year two of their course and the beginning of the data collection period I did have to reaffirm there was no requirement on my part for a learning log. If they wished to make notes they could. I think it was the term 'learning log' that gave this 'capturing of thoughts in the moment' a rather formal feel. I think therefore the students perceived this as an extra workload.

Do I have to keep extra files and write different assignments?

As an extension to their above concerns about extra work they were also worried about having to start an extra file specifically for this study. I assured them I would be asking their permission to discuss the course work, files, reports and assignments they were going to do as the ordinary part of the course. Everyone would do the same assignments and assessments and keep the same files and records including, auditing themselves towards the 4/98 TTA Standards (TTA, 1998) for the generalist teacher in music. This formed the course as it was written for all the students studying this route. There was nothing extra or different in the way they would study or work on this course. They seemed to be reassured by this and this proved to be the case for the students who did volunteer for the study.

Who else will be involved?

Caution was rightly expressed about the perceptions of students outside the study and those inside it. If they became part of the study would they be advantaged or disadvantaged compared to their peers. I expressed my desire to make the study as neutral as possible and explained there was no intended advantaging or disadvantaging. The important aspect for me was to keep the wider group informed and able to know what was going on. Some of the students said during the initial meeting they would be willing to contribute occasionally and to talk to me about their own musical development but they might not feel able to be fully and regularly involved. During this meeting I assured the whole group they could all join in if they wished at various points but there would probably be a smaller core group so I could study them in depth. As the study progressed the six students in year two of the course, (becoming seven in year three of the course) were joined at different points by seven other students who kept an interest in what was going on and wanted to

join in to some of the discussions. Whilst this caused some logistical nightmares at the start I found a way of managing this aspect so that I kept faith with the initial contract I made with the students in the first meeting and at the start of year two of their course.

In line with the group's wishes, fairness was seen to be adhered to. The students asked if they could feed back to the whole cohort if they felt there were any negative perceptions of their involvement in my study. This was partly due to my wider role as the course leader and then the programme area manager for initial teacher education. I also offered to talk to the whole cohort if the students wanted me to at any point. In the event the students did not feel there was any perception of advantage to the students who participated as far as the rest of the cohort was concerned. I was not asked to talk to the whole cohort. The generalist group did ask for information and the participants and I gave an update in the music sessions and in the generic sessions on three occasions during the study. These occurred:

- at the preparation for serial placement in year two of the course;
- at the start of year three of the course in the first generic session; and
- in one of the last set of generic lectures which was discussing their emerging philosophies prior to them going on final placement.

Whether students were actually advantaged or disadvantaged because of their involvement in this study was, I feel, more complex. I consider that Terri was 'deskilled' by the content of the first composition project. All the students took part in the composition project. It was not something designed for the study but was part of the course. However because Terri had volunteered to be part of the study I think for her it added extra pressure to the already difficult nature of her engagement with the composition task. Her involvement became sporadic. There was a particular issue that emerged during the study and which I have promised, as part of the ethics, would not form part of this study. For Dawn the discussions and thinking about whether she was musical or not was an 'interesting extra dimension' to the course. She felt it had benefited her personally as she thought about her own development and how she might engage with the children. She also felt discussing my research had greatly benefited her own research for the dissertation for which she gained a first class

honours. The other five considered they had enjoyed thinking about it and it had some impact on the way they thought about themselves and the children but I did not get a sense it had impacted as much upon these five as upon Terri and Dawn.

All of them seemed to have a sharper awareness of ethical research and informed consent. They were all aware of the process of verifying data through checking the transcripts of data collected from them. These were processes they had been directly involved in but the rest of the cohort had not. I think this constituted an advantage as they studied for their own small scale research projects. I was also the module tutor and main lecturer for their dissertation. Through this they were getting reinforcement of the processes and procedures I was carrying out as a researcher. I did not however use this study as examples in the research lectures. The examples were drawn from funded research projects that a colleague and I were involved in and which I had permission to use.

Will this impact on my assessments?

The students had questions related to their concern about 'would they be advantaged or disadvantaged?' through involvement in the study. Having discussed this issue above the following specific question was asked.

Will we get better/worse marks?

This was said in the form of a joke by one student but taken up, also jokingly, by the rest of the group. However I felt this was again part of the issue about the perception of the whole group to those specifically involved. It was important to stress at this initial meeting and to continue to reaffirm it throughout the study that there would be no favouritism or unfavourable treatment towards those in the study. I of course could say that but the *proof* for the students would be in the way I conducted myself within the study and towards the students. I said the study and the course would be kept separate but because the study was investigating the students working within the course I *would* be observing in sessions. One of the issues I will discuss later is the blurring of the study and course and that I had to ensure that my role as a tutor in the sessions was not compromised by my role as a researcher. When was I observing as a researcher and when was I teaching / observing as a tutor?

Do I get to choose my pseudonym?

...anonymity and confidentiality are not easily handled by established procedures or by standardised codes of practice. They are rather active issues that need to be carefully considered case by case.

(Walker, 1989, p. 26)

Confidentiality and anonymity are often words used synonymously in research and ethical statements. They are however quite different and there are tensions to both of these. Confidentiality is ensuring the participant is able to tell, show and share information with the researcher that the researcher promises to keep confidential. It will not be shown, shared or used with any one else unless permission has been given by the individual involved. This involves the secure treatment and storage of the data collected and that the individuals can trust the researcher not to discuss what has been said unless it has been agreed. In Terri's case I promised not to use information she gave me in confidence. Data collected and information gathered were confidential and used only within the agreements arrived at between each participant and the researcher. The data in each of the students' stories – appendices 5-15 were all checked and agreed prior to inclusion in the study.

Formal agreements of confidentiality are not essential to relationships of trust. And this is even more the case given the relatively vulnerable position of the interviewee in relationship to the researcher. It is the former, not the latter, who makes the revelations; but the other way around in decisions about what goes public. (Pring, 2000, p. 147)

Pring (2000) suggests participants only divulge what they want to and have a right to feel betrayed if the researcher uses information, gathered confidentially, in unexpected ways that have not been negotiated or agreed. In order to report the findings the data does not remain confidential just through providing pseudonyms. The participants have to agree to the use of the information and the way it is to be used. The researcher has to respect a participant's wishes if during data gathering episodes something is divulged the participant then says 'actually I don't want that used' or 'this is off the record'. This was the case with Terri and in one interview with Jackie at the end of the course.

Anonymity is more problematic because I was able to give assurances of confidentiality within the framework of the discussion above but in this study I

could not give assurances of anonymity. It can be argued if the participants are anonymous the researcher can hide behind this and act in less than an ethical way (Walker, 1989, p. 24). If the participants are not hidden then it will ensure the researcher has to be accurate according to the participants' views. However when there is no confidentiality or anonymity there is a danger the participants will not give accurate information. For example, a teacher may not say what she thinks because the head teacher might not take kindly to criticism of her management style and this would impact on the young teacher's career. The researcher is therefore not able to uncover what is really happening in that instance. In this study because of the relationship built up over the two year period of the study the students gradually disclosed more information and different types of information for different audiences. What they wrote in their audits and in information for references and in their Career Entry and Development Profiles did not always match what they had discussed within interviews as part of this research. I had to negotiate with them that I could use this range of information and I could draw conclusions from the contradictions within their own biographies given over time. They all realised they could be potentially recognised but none of them felt it would be something that would impact negatively upon them. They did all feel it was fun to have a pseudonym. In the end they left the choice of these names to me.

It was important I made these issues of confidentiality and anonymity clear to the students and at each data collection point and verification of data I restated these. The key for me was not to promise anything I was unable to deliver. Trust in the relationship was built up over the time as the participants saw me living up to what I had promised. The tapes were wiped after transcription and no videos or photographs were used within the research. All data was kept securely at my home and not left at the university.

Can I see what you write about me?

As part of building a relationship with the participants I ensured I was not doing anything covertly particularly when I was observing them as part of the research rather than as their tutor in a teaching situation. Within this the participants were able to read the notes I was making and read ongoing analyses I was doing. We discussed as a group things I felt were emerging from data and the individuals seemed happy to share their thoughts and own stories with the participant group. Only Terri needed to have completely confidential meetings with me at

various points but then she chose to share with the group some of the issues that were occurring for her. The group was very supportive and this seemed to add to the trust that was building between the group and me. As I have already stated there were some things, at her request, Terri shared with me which do not form part of this research. The participants saw they were able to, and did, change and clarify things I had noted in observations and things said in interviews. This did not occur very much and was more matters of accuracy rather than interpretation. I felt strongly that it was important they felt they had control and ownership of the biographies and stories I was building about them.

What if I don't want to be in it any more?

Whilst I was clear at the outset any student could stop being involved at anytime I had not really considered they might think that stopping involvement could have an impact upon them. Again this was related to my power position as their tutor, programme leader and then programme area manager of initial teacher education. None of the students said 'if I withdraw from the study will it impact on my course or the way that you see me?'. However in discussions about their involvement when I said you are free to withdraw at any point if you feel you want to I sensed there was an underlying feeling they wanted assurances I would not 'hold it against them'. I could only assure them of the way I would respect their wishes and I would act with the utmost integrity. The reassurance that the study and the course were separate and therefore my roles as researcher for the study and roles within the course and university were also separate had to be borne out over time as part of the developing relationship. At the student ball at the end of this cohort's degree one of the students came and told me I was seen as always being very fair to the students on the course even when I had to be firm with them at times they always felt no favouritism was involved. This was not from one of the participants in this study but was from one of the generalist art and music group. For me this was a measure of the way I had been able to balance and separate my researcher and university roles.

Relationship building - a partnership as equals?

This leads me into issues of equality in the relationship between me and the students. Within the study I was to be a participant by the nature of being their music tutor. Throughout I was trying to rebalance the power relationships. Habermas (1992) considered participants in research should have equal rights

with the researcher. Their collected statements should be examined by them as well as the researcher so they could also analyse the validity of their statements.

During this research I was constantly balancing the need to be their tutor and ensure the course enabled them to become effective music teachers in their classrooms and the need to find out how they were constructing their musical self as a researcher. I was therefore building two relationships with them as researcher and tutor. This was further complicated by also being their programme leader and in January 2002 the programme area manager for the whole of initial teacher education. We both knew (students and I) that I would be assessing them in the art and music assignments. They also knew I would be the one to verify their TTA standards (TTA, 1998) as generalist primary music teachers. For two of them (Ellen and Michelle), I was their dissertation tutor and therefore supported them in that process. I then assessed their dissertations as first marker. I was the moderator for the dissertation module and so I was the third marker for Dawn's dissertation.

As a researcher I was going to be asking them to give me details of their lives and tell me stories of their musical development. As discussed above they would not be getting anything out of this financially, in a credited award or in any other explicit form. I however would be getting a PhD if successful. I was asking them to open up to me and therefore I felt it was important they got to know about me. Normally I would not have told the students about myself particularly my own musical development. This was a tension for me because my musical background was rooted in classical training which I felt was part of the perceived issue for the students in defining themselves as musical. As can be seen in the findings I do think this was an issue. However in building trust and a relationship I could not keep my biography hidden from them whilst expecting to hear about their backgrounds. Early in year two of their course, when we were introducing our selves in the first music session, they asked me about my musical background. I told them about it but also that I was not comfortable with the way music had been taught to me in the secondary school, even though I had been successful in 'O' and 'A' levels.

Whilst I was concerned about revealing the extent of my own musical background I thought it was important to discuss the type of teacher I was. I was

training them to be teachers and therefore it was important they could reflect back to me about my teaching of them. Over the period of the research, I shared my own evaluations of my teaching and was honest about aspects I did not feel went very well. I was trying to build a learning partnership with them as a group. This was partially successful but not as close a partnership as I would have wished. I feel this was due to three things:

1. the gaps between elements of the programme when they were on placements or other aspects of the programme;
2. during the second year of their course there was an inspection by OFSTED of the mathematical elements of their degree, which had an impact on their time and workload; and
3. my roles in the university related to their course and ITE courses and the attendant workload for me.

As part of the evolving relationship I was delighted when the group insisted that for my research they wanted me to come out to the school to watch them during their art and music serial placement in year two of the course. That would not normally have been my role as the school's art and music co-ordinators acted as their school based trainers during serial placements. This placement occurred at the end of year two of their course. I felt the relationship had successfully been building to this point and became stronger during this period.

As programme leader and programme area manager for initial teacher education I did not have to deal with any issues from any of the participants. None of the students failed any of the art and music assignments and none of them failed their placements or dissertations. There were no complaints about any of these students from tutors or teachers in schools. This did make it easier to maintain a friendly, professional relationship with them and therefore the overt power relationship was not such a barrier. However I think the power balance was not, and could not be, removed within this context. I have to acknowledge it as a factor in the depth of revelations about their 'musical self' any one of the participants was prepared to make to me.

How much do you have to see or know about me?

In turn the issues of the in-balance of power between the participants and me had an impact upon the speed with which they unfolded information about

themselves and also the type of information they were prepared to divulge. There was a concern I would be assessing their music teaching on their assessed block placements but I was able to quickly dispel this as this did not form part of the course. I also assured them the serial placement in year two of the course for art and music was not an assessed placement and they would receive formative feedback to support their development. This also took the pressure off the students on serial placement and allowed them to try things out and take risks they might not do on an assessed placement. Initially they had asked about being observed by me when they were teaching music. I had told them it was not a part of the course as I did not observe them on any of the placements. This was a relief to them but in the development of the relationship and with the choice in their hands they did invite me to observe as stated above.

There was also discussion about when and whether I would be observing them as they practised their compositions, sang, or played the instruments during the sessions. I agreed if a student did not want me to observe then I would respect that. However as part of the course they would be required to engage in group music making and in showing work in progress so that as a tutor I could support their development. It was agreed we would monitor this aspect together and they would be honest with me if they were uncomfortable being observed. Terri's story reveals the complexity for me and her. Again I had to ensure they knew when I was observing as part of the research and when as their tutor. This was quite a difficult balancing act particularly as I wanted to ensure they were not missing out on teacher input whilst I was being a researcher. This was a naïve separation and it quickly became apparent I could not separate the two and participant observer had to be the only way forward. This meant that anything I was observing as their tutor within the sessions was as a tutor/researcher but I would discuss with them what I was recording for the research and how I was intending to use those observations. All my observation notes presented in the appendices are agreed accounts. Once the study was underway and the music sessions had started this did not cause a difficulty for the students. As a researcher/tutor the writing of the observations was more problematic because I had to stop writing to teach and support them.

In a similar vein the students asked what would happen if they did not want to answer a question or tell me something about themselves. This was easy to answer - they would not have to. They only had to tell me what they wished to

and if I asked a question they did not want to answer they only had to say so. Again they were relaxed about this as the relationship built but at the start the power relationship was obviously having an impact. The 'proof' for them was in seeing I did respect their decisions and did not push for answers if they did not want to discuss something. As Robson (1999) and Pring (2000) have both said the respondent has the choice about what to divulge.

Negotiating to use information that was not originally part of the study.

As the collection of data did not start until the second year of their course I had to ask permission to be able to use information gathered as part of the course from the first year. I also wished to be able to use information from their files, application forms, references, reports and presentation information during year two of the course. I asked for this at the end of the course and all seven gave their permission. Terri requested that I did not use her Career Entry and Development Profile and I agreed.

I have the last say?

The participants gave me their permission to 'tell' their stories from the information I had gathered. Each one saw all data I had collected from, and about, that particular individual. We had discussed the way I was analysing data and the sort of findings emerging. I knew I would have difficulty once they left the university to continue to check with them. Each participant gave their permission for me to 'have the last say'. I promised that if there was anything that appeared contentious, although I did not think there would be, I would contact them again to ask permission.

.....provided that those involved are satisfied with the fairness, accuracy and relevance of accounts which pertain to them, and that the accounts do not necessarily expose or embarrass those involved, then accounts should not be subject to veto or be sheltered by prohibitions of confidentiality. (Robson, 1999, p. 34)

The key for them, and me, was that we had built a relationship of respect and trust and I was not going to break this. I assured them I would be sensitive in the way I presented and wrote their 'stories'. They also knew the thesis would be in the public domain once it was completed and they did not object to this.

DISCUSSION OF RELIABILITY, BIAS and VALIDITY, and the PROCESS of TRIANGULATION in SUPPORT of the ETHICAL PRINCIPLES

Reliability, Bias, Triangulation and Validity

Validity in qualitative research is a matter of being able to offer as sound a representation of the field of study as the research methods allow. (Edwards, 2001, p. 124)

The bias of the researcher and the reliability of data have to be considered to ensure the research can be trusted and is therefore valid (Robson, 1999). I will discuss the reliability of data first. Secondly I discuss the ways I considered issues of bias. Finally I discuss how these supported the claims for the validity of the study. In separating these different aspects to enable clearer discussion I nonetheless acknowledge the inter-connectedness of these elements.

Reliability

Reliability of the research had to be built in from the original aims and intentions, the research questions raised, the design of the study and consistency of the whole research from the choice of paradigms, approach and methods. The sample that was used and how the participants were chosen had to be taken into account. The way I collected data, interpreted them through the analyses processes and finally reported the findings all had to be considered with the question of reliability in mind. Was what I intended to do, what I actually did, and the outcomes I present here in this thesis built upon rigorous and systematic research procedures? I feel through the processes discussed in the ethical section and the methodology I am confident the research has integrity and openness and therefore through these approaches is reliable. In the discussion presented above about the paradigms, and approach I have set out my thinking for the reader. The methods and choice of sample are also laid out for the reader along with my efforts to live the ethics negotiated with the participants. All of these were underpinned with the need to ensure the research was reliable (Denzin and Lincoln, 1998, 2000; Hargreaves, 1996a, 1996b; Robson, 1999; Scott, 2000)

The reliability of data had to come from the processes set up to return data to the individual participants for verification. Each participant was given the opportunity to read field notes and transcripts of interviews. They were able to

comment upon the observation notes that were made during sessions and during the art and music serial placement. Key points that emerged from my ongoing analyses were also given to the participants for verification. This was a vital process to ensure that the participants were happy that data were accurate and trust was built between the participants and me as the researcher. Through discussion and providing comments to ensure accuracy, they supported the development of their individual biographies I was building. All of this places the researcher at the centre of the decision making and therefore trying to come to know my own bias was essential.

Bias

...all such understanding is ultimately self-understanding....Thus it is true in every case that a person who understands, understands himself, projecting himself upon his possibilities. (Gadamer, 1975, p. 260)

The methodological approach I took in this study recognised from the outset that I came to the research with a set of values, competencies, theoretical understanding and dominant discipline theories (Greenbank, 2003). This was true of my approach to the research and my approach to music education. Through both my ethical stance and the methodological framework I tried to be open about my own perspectives where I knew these. Issues around my musical background, music education approaches, power relationship to the participants and my understanding of research have all been available to scrutiny. However I recognised that symbolic interactionism suggests it is possible not to know what one 'gives off' (Goffman, 1984) and what is read by others in interactions. In recognising this issue I used processes of respondent validity as discussed above to ensure the reliability of data sets. I, therefore, tried through returning data to the participants for debate and discussion to gain validity in data collected. What was very difficult, and remains a tension, is to know what I don't know. In particular to know what I don't know about the impact I had on the interactions the participants did not wish to tell me or did not know themselves.

I undertook 'progressive focussing' (Parlett and Hamilton, 1987) in terms of data collection to ensure the study remained manageable. However, this was not without tensions as what I focussed upon was my interpretation of each situation. In asking the participants to discuss my interpretations of data and to

engage in the biographies I was constructing about each of them I tried to ensure there was a check on my own values and ideas that were driving analyses. For example, the dominance of western high art in music education seemed to be used by the participants to make judgements about themselves. This was something I went into the study with. I had awareness it could be a possibility. However I did not actively seek to find this and remained open to other possibilities by presenting these to participants when it appeared they were making these assumptions themselves. I triangulated (Robson, 1999; Edwards, 2001) data through the various methods and systems of data collection and returning raw data and summaries of key points to the participants.

An important process in checking my bias was regular tutorials and discussions with others about my research. The mid point progression report proved useful in this process to make me reconsider some of my assumptions. I remained open to other perspectives whilst at the same time not ranging so wide I lost all focus.

Triangulation

Denzin set out in 1970 four different ways a researcher, using a qualitative approach could triangulate to provide reliability and validity to the findings of their research. This was to become the orthodoxy for social science research within qualitative research for the next two decades. These were methodological triangulation, data triangulation, investigator triangulation and theoretical triangulation. Arksey and Knight (1999, p. 23) summarise each of these really clearly.

Methodological triangulation: refers to the use of a research design drawing on a variety of methods to collect and interpret the data.

Data triangulation: means the use of a research design involving diverse data sources to explore the same phenomenon.

Investigator triangulation: is where different researchers, interviewers or observers with a shared interest in the focus of study are employed.

Theoretical triangulation: alludes to approaching the research with diverse perspectives and hypotheses in mind.

(Arksey and Knight, 1999, p. 23)

With these definitions in mind I consider I employed three of these types of triangulation as part of the design of the research. I did not use investigator

triangulation as I was the sole researcher. The methodological triangulation came from the various ways I collected data through interview, observation, and the range of other data sources I used. I interpreted data through the use of thematic induction with sensitisation from both Quinn's (1997) cultural schema theory and Bernstein's (1996, 2000) vertical and horizontal discourse theory. All three of the triangulation approaches I used interconnect. Data triangulation was set up through the methodological design of the study. The interpretation of data through methodological triangulation links directly to the theoretical triangulation. The paradigmatic and methodological debates in the above sections demonstrate my thinking as the research was designed. I was aware there were criticisms of Denzin's (1970) triangulation analysis. Fielding and Fielding (1986, p. 33) in their critique of Denzin's triangulation ideas stated that:

.....theories are generally the product of quite different traditions, so when they are combined one may get a fuller picture, but not a more 'objective' one.

I did not see this as an issue as I do not believe Denzin (1970) was ever trying to suggest an obtainable 'objectivity'. I think he was trying to support qualitative researchers in becoming more rigorous in their approaches to their research rather than trying to obtain 'objectivity'. At the time he suggested these ways of triangulating qualitative research, social science research in general was trying to argue for its place as important knowledge formation. The positivist/scientific research community felt social science and educational research in particular was not rigorous and had no claims to the creation of 'objective' knowledge. The debates about objectivity as discussed above have moved on in the last few decades (Denzin and Lincoln, 1998, 2000; Guba and Lincoln, 1989; Scott, 2000; Silverman, 1985, 2007). I was aiming at being as rigorous and systematic in my approach as possible and taking care to keep an open mind to other possible interpretations.

Triangulation (Arksey and Knight, 1999; Denzin, 1970; Edwards, 2001; Fielding and Fielding, 1986) between the different forms of data and cross checking for consistency of views from each individual over time was therefore important. Feeding back the results from ongoing analyses of data and this cross checking between data sets provided the individuals with the opportunity to consider the accuracy of my interpretations and for them to reflect upon the way their story was building over a time period. They acknowledged their stories had some

inconsistencies within them and these were related to the context and were true reflections of their feelings at that time. This of course formed an important part of the findings using the lenses of symbolic interactionism (Mead, 1934a, 1982; Blumer, 1969) social constructionism (Burr, 2003; Gergen and Gergen, 2005; Parker, 1998) cultural schema (Quinn, 1997) and vertical and horizontal discourse theory (Bernstein, 1996, 2000) to interpret their stories.

Validity

Hammersley (1992) presents four criteria for judging the validity of research. He suggests research has to have: plausability/ credibility; coherence; intentionality and relevance. The research has to appear credible to anyone reading it and clearly has to have coherence between data collected and the findings derived from them. When considering this study I had to ensure there was coherence and credibility between my original research aims and intentions and the findings. The relevance of this research to the wider music education community would I hope be through resonances set up by the students' stories. I would expect other music educators in initial teacher education to be interested in my approaches.

Scott (2000) considers there are nine fallacies within educational research that researchers should be careful they do not fall into. He developed these in answer to the criticism, during the 1990s from both within and outside the educational research community, about the quality and relevance to practice and knowledge of the research undertaken. Scott's (2000) contribution in raising these fallacies was helpful as I considered the design of this research and through the execution of it. Given the sample I had and the very specific context within this course with this small group of individuals I make no claims to generalisability of this study. For my own knowledge development this study has been immensely important in researching some of the processes these participants went through. I have a greater understanding at the end of this study about my own practice and impact upon the students I teach. I also have a greater understanding about the development of a musical teaching self for these particular students. One of Scott's fallacies was particularly important for me to consider.

The fallacy of homogeneity – The characteristics given to a group of people are assumed to apply to individuals within that group. (Scott, 2000, p. 2)

As I was rooting the study within symbolic interactionism, I felt this meant I would be attending to each individual's construction of their self but in relationship to the interactions they would be having within the group, within the university and in schools. I was, I felt, not looking for a 'one size fits all' however there were times I was in danger of thinking I could decide that this sample were all constructing themselves in a similar way. What was key was to keep open to the differences and individual nature of the 'I' as well as the 'me' of each person (Forgas and Williams, 2002a, 2002b and 2002c).

APPENDIX SEVENTEEN

Chronology of students' attendance in primary and secondary schooling

Chronology of students' attendance in primary and secondary schooling

The national curriculum for music was phased in from 1992 onwards. Four of the students in this study were mature students (Dawn, Claire, Terri and Jackie) and had left secondary education in 1979, 1982 and 1985. The three younger students (Ellen, Michelle and Paula) who started their teacher training either straight from school or shortly after were all taught with the music national curriculum as a legislative requirement from the start of their secondary school experience. The first revision of the music national curriculum came into force in September 1995. By this time Ellen was entering year 10 - Key Stage 4 (music was not a statutory requirement at KS4) and had given up music to take other GCSEs. Michelle and Paula for their year 9 (last year of key stage three) studied under this revised music national curriculum. This revised curriculum still had performing and composing in one programme of study with appraising and listening in another programme of study.

The two oldest students (Dawn and Claire) started primary school (year one) in 1966 and secondary school in 1972. The other two mature students started year one of primary school in 1969 (Terri) and 1972 (Jackie) and secondary school in 1975 and 1978 respectively. Terri's secondary schooling took place in Germany not the UK. One of the younger students (Ellen) had taken a gap year before entering teacher training. She started in nursery school in 1984, year one of primary school in 1986 and secondary school in 1992 the first year the music national curriculum became a statutory requirement for these pupils in this year group. The youngest two students (Michelle and Paula) started in nursery schools in September 1985, entered year one of primary school in 1987 and secondary school in 1993. These two students started with the music national curriculum in year one of their secondary school which was the second year of this curriculum for the teachers. I started school in September 1954 and left secondary school in 1968.